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SIGNIFICANCE OF THE SCHOOL OF EDUCATION.[1]

THE topic at once arouses the query: Has it any — any, that is to say, different from that possessed by any school as a place in which children and youth receive instruction? Well, let us see. I am a great believer in the sanctions and sanctities of history. What light does history throw on the significance of the School of Education?

It may be a cause of surprise to say that the School of Education is just coming of age — that it is now just twenty-one years old. You may, some of you, have thought of it as coming into existence as we took possession of these buildings; while others would think themselves certainly justified by the facts in saying that it is now in its third year of existence. But I date its origin from the year 1883. It was in that year, by a coincidence which I think also is an omen of good, that Colonel Parker came to the Cook County Normal School, and that the Chicago Manual Training School was opened under the direction of Mr. Belfield. It is pleasing to recall that Colonel Jacobson and Mr. Ham, who took so active a part in promoting the Chicago Manual Training School, also encouraged and assisted in every way in their power Colonel Parker in introducing manual-training work into the Cook County Normal School, where it was found from the very opening of Colonel Parker's work.

[1] A paper read before the School of Education Parents' Association, Chicago, January 28, 1904.

Since the School of Education in its present form is the direct outcome of the foundation and endowment of the Chicago Institute by the magnificent gift of Mrs. Emmons Blaine, and since this gift was the happy fruit of the inspiration proceeding from Colonel Parker's work at the Cook County Normal School (was intended, indeed, to consummate that work, to bring to fuller realization the possibilities it had made evident), no apology is needed for beginning my talk with this factor in the constitution of the significance of the School of Education.

The fact which this portion of our history — for I shall always claim that we are entitled to call it *our* history — puts before us is the meaning of the training of teachers in any educational project. Colonel Parker was sufficiently well known as a warrior and prophet in the cause of educational progress before he came to Chicago; but the storm center of educational reform was transferred from Quincy to Chicago in 1883, because Colonel Parker was enough of a prophet to foresee that the important thing, the controlling thing, in any educational movement is the personality and training of those who are to carry it on. It is to persons that everything in life at last comes back; and it is to teachers that everything in school life comes back. Moreover, Colonel Parker was enough of a warrior to see that the training of teachers is the strategic point in the educational campaign. Only from such a fortress can the battle economically and effectively be carried on. It goes without saying, however, that with the Normal School there was connected, as an organic part of the work of training teachers, an elementary school, and in idea, if not always in fact, a high school. Colonel Parker was the reformer that he was just because he saw that the cause of the child and the cause of the teacher are one. It is through the improvement of the standards, ideals, and working equipment of the teacher that the cause of education is to be advanced. But it is only in the enrichment, direction, and freedom of the life of children that this progress takes effect and has reality. The better training of teachers and the providing of a better school life, in which the children may find themselves, are Siamese twins of educational reform.

If we turn to history, we learn at least this: one fundamental and striking element in the significance of the School of Education is the desire and resolute purpose to promote the cause of education, not only here, but everywhere, through inspiring teachers with more vital and adequate conceptions of the nature of their work, and through furnishing them with the intellectual equipment necessary to make them effective and apt in carrying out such broadened and deepened ideals.

But, as I have already reminded you, this same year, the year 1883, was the year of the birth of another integral portion of our School of Education — the Chicago Manual Training School. This, too, had its origin in discontent with then prevailing methods and aims of education, particularly in high-school work. It was to some extent, I take it, like the movement which Colonel Parker represented, a protest against a one-sided education — an education which took account of the employment of the senses upon the symbols of things, but not sufficiently of the use of touch and sight and muscular sense upon things themselves; a protest against an ideal of education which identified instruction with training of powers of intellectual assimilation and accumulation at the expense of the training of the executive organs; a protest against an education which prepared for the more bookish and conventional professions of life at the expense of commerce, business, and those modes of productive creation which lie near the foundations of our social life. The Chicago Manual Training School, in other words, stood for a hitherto neglected factor and function in the educational field. It also, like the work of Colonel Parker in the Cook County Normal School, was a pioneer work. It was original and creative in its own department. We have a right to recall with pride, that in tracing the origins of two factors of our present school, we are also dealing with the origins of two movements of national significance — movements whose influence never was shut up within their own walls, or even within the city of Chicago, but which became models and inspirations of similar work all over the country.

So far at least we have no mean and insignificant ancestry.

But the School of Education is the School of Education *of the University of Chicago,* and that reminds us that there are other historical forces which have to be taken into account in reckoning up the significance of the School of Education. From this point of view, two other schools — the old University Elementary School, afterward called the Laboratory School, and the South Side Academy — demand recognition. Younger in years, they form the immediate ties which bind the School of Education to the university work as such.

The Laboratory School, as the name implies, was founded expressly for the purpose of scientific investigation and research into problems connected with the psychology and sociology of education. Its aim was to further the application of scientific conceptions and methods to the conduct of school work. The application of science to the physical departments of life is a fact so familiar that it hardly arouses much attention, even for a moment, excepting in its more unusual and extraordinary manifestations. But the conception that the methods of inquiry which prevail in science can be brought to bear in any useful way upon practical school problems is a very recent notion. Its recentness may, indeed, be judged from the fact that the Laboratory School was, like the two other factors which we have considered, a pioneer. With the exception of a kindergarten maintained for a short time under the auspices of a department of education at Leland Stanford University, the school had no predecessor. Taken as forming a factor, then, in the significance of the School of Education, the incorporation of the laboratory school marks the necessity of training teachers, not only by giving them inspiration, practical insight, and skill, but by giving them command of the most fundamental intellectual tools of the work which they are called to do. Over and above this, it stands for necessity of making the body of thought upon which education depends something more than, upon one side, a set of abstract and general theories, reinforced by a large amount of routine and empirical devices, upon the other. It commits the School of Education to the significant task of continuous research into the principles underlying educational practice, and to continual criticism of

methods that are in practical use, with a view to influencing intelligent thought and practice all over the country — a function which the Laboratory School had already fulfilled to a surprising extent, considering its short history and modest equipment.

Speaking in terms of relationship to the University, the incorporation of the Laboratory School signifies bringing to bear of the intellectual methods of which the modern university is the appropriate home and embodiment, upon all the questions of education, both elementary and secondary. To infuse lower education with the intellectual ideals which inspire university work, to show how the methods and operations of mind which are so fruitful for discovery and application in the highest flights of the mind can be made effective and operative from the very beginning of the school training of the child, is surely a fact of considerable significance. All of that significance is now embodied in the life of the School of Education.

The South Side Academy was founded in the year 1892 especially as a preparatory school for the University. This institution thus completes the circuit of connections with the University. To have represented here simply the training of teachers, simply the modern, more practical and applied, aspects of education, or even simply inquiry and application of scientific method, would still leave a gap. An educational institution which contains and represents all possibilities of the educational situation must surely include the important work of giving the information, discipline, and culture which are necessary for entering upon university work. At times, many of us become impatient with the seeming slow advance of educational ideals in our colleges, and revert more or less jocosely to the mediæval origin of such institutions; but in our sober and serious hours we all know that the college is a noble exponent and organ of all the things that are necessary to our higher life; and that any abating of its interest in that vague and somewhat intangible thing we call culture, would bring about a permanent loss in what is most worth while in our life. If the university is of such importance, then of equal importance are the institutions which devote themselves to preparation for it. "The

College Preparatory School" is a phrase sometimes used as a term of reproach. Sometimes college preparation does mean a narrowing of the kind of work done, a restriction upon preparation for full participation in all the ranges of social life, and then the term rightly carries some depreciatory coloring with it. But this is unnecessary, and, indeed, a perversion. As long as colleges exist, and adequately perform their social service, so long will college preparatory work also be an honor and not a reproach. If the cultural work of schools became too remote and abstract and dead, because of isolation from the more immediately practical, moving force of society, so also manual and commercial education easily becomes cramped, servile, and hard when apart from the illuminating and expanding elements of a cultural education.

This, then, is the answer of history to our question as to the significance of the School of Education. Put in terms of its origin, the School of Education signifies a bringing together of all factors of the educational problem. Upon the personal side it cherishes and maintains continuity with the past. While the great leader, Colonel Parker, has gone, a large part of the faculty trained by him is today a part of the School of Education. The original director of the Chicago Manual Training School, and a staff some parts of which have been connected with the same work almost from the beginning, participate in our present work. We have also those who have been connected from their inception with the Laboratory School and the South Side Academy. The roster would not be complete if I did not include one who, through connection with the department of education and the laboratory school, also brings the School of Education into the most intimate contact with the Chicago schools, thus enabling the School of Education to embody as a living part of its own work the fruits of a career of labor and honor in our public-school system. There is a piety of history as well as a natural piety, and I am proud to have the honor of reminding all present that the School of Education, instead of abruptly and violently severing it from the past, has at all points, so far as possible, gathered up into itself the wisdom and the experience that accrue with the

growing years. I am glad also to be able to say that, while the School of Education is an endowed, and in that sense a private, school, its whole past history commits it to the idea that as it grows out of, so it is to grow into public-school work, to be a help and encouragement in its growth.

But what does all this signify as to the future? The story indicates that the School of Education is not a *parvenu*. It has earned the right to its position through years of toil and struggle and conflict. Yet all this does not answer the question as to what it is to signify for the future of education.

I suppose all concerned with the School are met from time to time with the remark that it must be a work of very great difficulty to weld or fuse into one whole so many different elements. But this remark applies only to the mechanical side of the school situation. It is true, just a question of mechanics. But higher and deeper lie what may be termed the *organics* of the School. The fact is that here a number of living organisms, each doing well its own work, but each doing a limited work, have been brought into such living relation with one another as to enable each to receive and to get reinforcement. The problem is not one of mechanical adjustment, but of living multiplication and reproduction. Each element brings to the whole School of Education a factor without which there could not be an educational whole, and hence a factor which reacts upon every other so as to increase its efficiency and multiply its power.

It is especially significant to note that the School of Education now incarnates in itself all the elements which constitute the theoretical educational problem of the present. I mean we have right here in concrete, actual institutional form all the factors which any writer on education of the present day would lay down as involved in the problem of education. Thus we have the so-called practical and utilitarian element. This comes not merely from the Chicago Manual Training School, but from the stress laid from the first in the Cook County Normal School upon manual training, and the important place given in the Laboratory School to social occupations. Thus the motor, the executive side of the individual is appealed to. The School of Education

recognizes that an "all-around-education" is a mere name if it leaves out of account direct interest in seeing things and in doing things. The so-called practical and utilitarian factor is thus here not an isolated and independent thing, but the utilization of an otherwise wasted (and hence perverted) source of energy. But the School also stands for the most thoroughgoing recognition of the importance of scientific and cultural elements in education. Moreover, the School stands for these things, not merely within its own structure, but (through the training of teachers and the promulgation of sound educational theory) for educational progress and reform far beyond itself. I can imagine no greater catastrophe than that an institution which embodies within itself three distinct lines of pioneer work should become so institutionalized, or so content to rest upon its past, as not to recognize that there is still pioneer work to do, and that there always will be as long as the horizon of life recedes with every step we take. To have initiated these distinct and independent portions of an educational system represented here, was a great achievement. To stop here, not to recognize the growth that may come from their fusing into a vital whole, would be a calamity all the greater because of what has been achieved in the past.

I should not be surprised to know that some of the parents who hear me have been asking themselves, as I have been speaking, why these matters are put before them rather than before the teachers in the various schools which have come together. The answer is simple and direct. It is because the teachers coming from these various institutions, and elsewhere, and who now constitute the teaching staff of the School of Education, cannot do the work which they have to do without a co-operation which depends upon your sympathy. And by "sympathy" I do not mean either a mild and courteous toleration, or a willingness to excuse and palliate our various mistakes, but a sympathy which *understands* what it is that we are trying to do, and which co-operates and criticises because it understands and thus wants to help us better perform our own task. There is one kind of coeducation to which no one takes objections — one which is absolutely indispensable if the future of the School is to be as

significant as its own past exacts of it. This is coeducation of teachers, children, and parents by one another. I say *by* one another rather than *with* one another, for I think coeducation is not the passive reception of the same instruction side by side, but the active participation in the education of one by others. If the School is to move along steadily and as a whole within itself, it must be because it moves along with the body of parents who have intrusted their children to it, and because in turn the parents move along sympathetically with the endeavors and experiments and changes of the School itself.

Hence I have not hesitated to put before you the past of the School as indicating the problems which it has to meet in the future. I am sure that, if you will but bear in mind this past and consider the particular portion of the School in which you individually are most interested — elementary, high school, academic, or manual training — from the standpoint of the complex whole into which each such part enters and in which it must function, you will understand the work of that particular part much better, and be able to extend a more effective sympathy to us in the way both of encouragement or of criticism.

To make this very general talk somewhat more concrete, let me close by mentioning a particular point in which we shall especially and increasingly need your co-operation. In spite of all the advances that have been made throughout the country, there is still one unsolved problem in elementary and secondary education. That is the question of duly adapting to each other the practical and the utilitarian, the executive and the abstract, the tool and the book, the head and the hand. This is a problem of such vast scope that any systematic attempt to deal with it must have great influence upon the whole course of education everywhere. The School of Education, both in its elementary and secondary departments, is trying to make its contribution to this vexed question. Utility and culture, absorption and expression, theory and practice, are indispensable elements in any educational scheme. But, as a rule, they are pursued apart. As already indicated, the different schools which have entered into combination here make it necessary for

the School of Education to fuse hitherto separated factors. In this attempt we shall need your sympathetic intelligence. The fusion cannot be carried on without some modification, some transformation upon each side. It will be necessary to introduce more of the physical and manual element, more of expression in art, and of construction in the shop into the academic curriculum. On the other hand, without attacking or weakening the integrity of technical and technological preparation, it will doubtless be found necessary to infuse the more direct industrial and practical education with things derived from the larger outlook of history, science, and all we mean by general culture. Just because the isolation of these things in the past has told so heavily against the best interests of education, it is all the more necessary for an institution like the School of Education not to perpetuate this divorce, but to take earnest, constant, and progressive steps toward developing a balanced educational system in which each element shall have its proportionate place, at the same time enabling students to emphasize whatever side their own tastes and interests most definitely demand.

In the second place, I wish to enlist your sympathy with the social ideals and spirit which must prevail in the School of Education, if it is to be true to its own past. We trust, and shall continue to trust, to the social spirit as the ultimate and controlling motive in discipline. We believe, and we believe that our past experience warrants us in the belief, that a higher, more effective, more truly severe type of personal discipline and government may be secured through appeal to the social motives and interests of children and youth, than through an appeal to their anti-social ones. We have confidence in their responses to the normal demands of an orderly social life, rather than in their reactions against exactions which seem to them personal and arbitrary. The growth of this social spirit in an institution the size of this School must, indeed, be slow, but there is absolutely no reason why it should not be steady and irresistible — no reason, at least, if the parents understand the methods that are operating, and in all their conversations and intercourse with their own children, and with the teachers of the School, co-operate to this end.

There are, of course, very different methods of conducting a school, so far as what is ordinarily termed order and government are concerned. Doubtless part of the most important and influential result of the work of Colonel Parker was due to the constant warfare that he waged against appeal to purely extraneous and external motives in education — the use of bribes and threats as means of keeping students at their work and "in order." No experienced and successful teacher has any doubt that right *instruction* is the primary means of maintaining discipline. Students who are interested in their work and in doing their work well are not students who are a menace to the well-being of the school. Wherever there are boys and girls there will be a certain amount of mischief and carelessness. Such things are easily enough taken care of as they show themselves. The only serious threat to a school's "order" is found in a class of students who decline more or less deliberately to accept responsibility for their own conduct; and who consequently throw it back upon the teachers to see to it that they behave themselves properly. Under this system more or less constant espionage, a system of definite and detailed rules, appeal to purely competitive motives, reports, comparative standings, become inevitable parts of the school system.

The School of Education feels, however, that it is offering facilities which ought to appeal to a class of both parents and teachers who want a different kind of a school. There certainly is within the area which the School of Education can draw upon a sufficiently large number of parents and students who are interested in education for the sake of education, and in the school for the sake of what can be got from it worth having to justify an attempt to reduce to a minimum all of these mechanical and unworthy devices for keeping school order. It must be possible on some other basis to secure and maintain a wholesome social and moral spirit in the school. It cannot be too definitely stated that it is only to this class that the School of Education wants to appeal for material for its student body. It does not anticipate nor demand an unreasonable, much less a priggish, perfection from its students. But it does want and expect those who

come to it to be sufficiently aware of and interested in the educational privileges which are extended to them to take some initiative in developing that tone and atmosphere which will make unnecessary a servile dependence upon the ordinary machinery of petty rules, constant markings, reports, etc. The moral and social influence which the members of the student body exert upon each other is far more potent for good in the long run than any devices which teachers can set up and keep going; and the presence or absence of this influence must go back largely to home influences and surroundings.

The School of Education wishes particularly, then, the co-operation of parents in creating the healthy moral tone which will render quite unnecessary resort to lower and more unworthy motives for regulating conduct. We also ask the co-operation of the parents to help make the school in some sense an organizing center for the general social interests of the children, so far as these are carried on outside of their own homes. We do not wish the School to take the place of the home in furnishing children and youth with natural social recreation and modes of intercourse, but it is desirable that the interests, in the way of diversion and recreation, of children out of school be at least in general harmony with the pursuits of the children in school. Such matters as simplicity in dress, to the extent at least of fitness of dress for the school work which is to be done, and of lack of ostentation and display, are not to be despised. The cultivation of a democratic tone, an *esprit de corps* which attaches itself to the social life of the school as a whole, and not to that of some clique or set in it, requires no apology for mention. Indeed, an indefinite number of things might be specified. But time does not permit this, and so I must confine myself to the general statement that we hope that you will not look at either the Elementary or the High School as a place to which your children go just for the sake of receiving instruction. We hope you will remember that a school has a corporate life of its own; that, whether for good or for bad, it is itself a genuine social institution — a community. The influences which center in and radiate from this corporate social life are indefinitely more important with respect to the

moral development of your children than is simply class-room instruction in the abstract; and with reference to development of an all-around intellectual efficiency is at least a matter of equal importance.

Without, then, any further attempt to specify details of matters in which we shall need your co-operation, I may close with an exhortation to bear in mind the fundamental importance to yourselves and to your own children, as well as to the School, of the maintenance of the right sort of social aims and spirit throughout the School as a whole.

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THE UNIVERSITY OF CHICAGO
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THE ORGANIZATION OF HISTORY IN THE CURRICULUM.

HISTORY considered as the means of securing an appreciation of social life, rather than as furnishing the mind with an accumulation of facts, is vitally related to experience. Viewed as social life it is the realization of the way in which men are learning to live together, and are securing from nature the materials and processes for the readjustments of society. It is not a picture of past achievements and worn-out ideals to be passively observed, but it is active and progressive, the living present made clear to each individual.

The key to the appreciation of history is the experiences of the individual. The mind's power to utilize and improve upon the methods of the past is dependent upon its own constructive efforts. Each individual responds to the stimulus of the activities of others according to the nature of his own activities, and personal experience furnishes the basis for understanding the similar experiences in the life of the race. Only in so far as the individual is actively engaged in trying to solve the problems of daily living has he the ability to comprehend the efforts of the past.

It becomes impossible, then, to outline the subject-matter of history in the curriculum without relation to the conditions of the school and the home in art and industry. Our first consideration must rather be to secure for the child an opportunity to use his constructive powers in connection with the fundamental problems of life. If individual experience is a necessity for gaining any vital knowledge of race-experience, we must first see to it that the child is given contact with the materials and forces of nature and learns to use these for social ends. Civilization rests upon foundations built up by industrial effort, step by step adding discoveries and inventions by which man links nature's power with his own, and thus secures greater freedom from bondage to immediate necessities. In no other way can

the child gain a true insight into man's use of nature than by his own struggle with its forces and powers.

It is the awakening to the necessity for individual activity that has brought the industrial arts into the schools in recent times and has given them a constantly increasing prominence there. Under the names of "manual training" and "domestic science" the occupations which have been fundamental in the growth of the race are now made a part of the education of the individual. The child is no longer obliged to spend all of his time in absorbing the knowledge gained by the experiences of others, but he has also opportunity for such activities of his own as enable him to assimilate this knowledge and use it according to his own needs. He gains ability, not merely to repeat past conditions, but to utilize his acquirements under new conditions.

It is true that there are still communities where the school may depend upon the home to provide the opportunities for industry, but city life certainly gives no such advantages. Not many years ago the household arts required the active service of all the members of the family, and country life gave abundant means for the children to come into contact with the raw materials of industry at first hand. Now very little is done in the home. Concentration in cities and division of labor have taken away the demand for the domestic arts. It is interesting to note that as these industries have gone out of the home, they have reappeared one by one in the school. This is the natural effort of society to restore to the individual that which he has lost through the demands of social progress. It is the attempt to give to the modern child in the school something of the value that industry once gave in the home. Through it there comes unconsciously the feeling of responsibility, the sense of the importance of being useful in the world.

Although the value of the occupations is very generally recognized today, we are still slow to see the important part that they may play in reference to the older studies of the curriculum. The physical activity is in itself incomplete, and the business of education is to bring the child into a consciousness of all that underlies this activity. The occupations should be a means of

introducing the child to science and history. Otherwise they are as fatally divorced from thought as is the occupation of the worker under the modern factory system, and may be no more effectual in increasing the range of vision.

On the other hand, those subjects which we are pleased to term "thought-studies," when they are pursued without reference to personal experience, fail of motive, of relation to reality. They come to the child as so much ready-made information, having no real connection with himself and anything that he has to do. There is, therefore, something artificial in his method of study, something apart from the way in which he learns when away from the school. The home and neighborhood life educate through the necessities of effective action, and this is the process by which the greater part of the education of the race has always been carried on. The school loses its effectiveness in just so far as it becomes artificial, isolated from life; and this is its greatest mistake.

With the machinery of the workshop now in full operation in the school, there is no longer an excuse for this isolation. It becomes our business to reconstruct the subject-matter of history in relation to the occupations, and so gain for the child the full value of study, the power of thought and action combined. It is not enough to select subject-matter that is within the child's comprehension, and arrange it in an orderly manner for presentation. The world's history may be dealt out in convenient portions, but with no assurance that it will give power to any individual life. It is rather for us to select such material as is related to immediate action, to supply the demand made upon us by the child's own questioning spirit. The fascination of satisfying a real need has a greater carrying power than any set task, and will lead farther into the subject-matter than lesson-giving.

The relations of thought and action prove that art and industry are fundamental as an introduction to history. They are also the natural outcome of the study. The child who is interested in following the processes by which people have worked out for themselves their modes of life has a strong impulse toward crea-

tion. He repeats inventions in his imagination and is patient in his zeal to work them out with his own hands. This is not only the imitative, but the inventive process. The effort to reconstruct a model both tests power and is suggestive in itself. New ideas come to light and new methods grow up in the mind as possible improvements. Expression of thought in constructive ways is therefore the essential thing in the cultivation of the artistic spirit. The reproduction of constructions from the simple to the more complex phases of human life makes growth in artistic power correspond with growth in understanding.

In both occupations and subject-matter it is the elements which have caused progress that are the important ones. Inventions and institutions that have advanced the types of social life are the significant ones for our purpose. Building, weaving, cooking, gardening, must all begin in simple forms, but the child who engages in them will gain a constantly increasing control over his own powers and the natural resources of his environment. He must also consider at first only the simplest types of social activity and organization. Industrial life of a primitive kind may give the method of insight into the later, more complicated conditions, and start him on the road of development. Even the making of the simplest woven fabric or piece of pottery throws a new significance upon clothing or the daily household meal. In the same way, the attempts of the primitive family to supply its needs of food, clothing, and shelter from the scanty resources of its environment reflect a light upon the modern home in which it appears more interesting and valuable.

While history simplifies modern life for purposes of study, the comprehension of the present is its purpose, and the interaction of past and present the most important element in its method.

It is the problem of education to organize the school so that there is no break between the life within it and the life that lies around it in society. Environment furnishes the opportunity for the individual to act and to get reactions from society. Thus he is able to view the relation of his acts and so come to an estimate of their value. The comprehension of the life and industries of

the environment gives meaning to the child's own life and work.

If there is to be a unity in the child's life, he must feel the connection between his own doing and the activities about him. In no other way can he learn to use his knowledge in new situations. Knowledge gained in solving the problems of daily living, and then applied in further action, gives control over activity. This is the cultivation, not only of the power to do, but also of the power to shape action to meet ever-changing demands. The development of power in one direction has its full value for the child only when this power is used. The use of it is the means of discovering new opportunities for development.

The organization of the subject-matter of history in relation to environment and to the immediate occupations of children is directly opposed to the setting up of the various stages of race-development as the basis of the curriculum. This basis must be found in the present movements of social life, and not in those that have passed away. The value of history lies in that it gives insight into present social life, and not in a knowledge of the past as past. This view of history loes not admit of anything so fixed and formal as the "culture epoch theory" of education. Such a scheme prevents a constant study of the child's mind and a shaping of the material of history to meet his needs. If it be true that in certain general features the development of the race and of the individual parallel each other in a culture point of view, yet this does not prove that the various stages of race-development are necessarily to be followed in the education of the child. Only the study of the child himself can teach us what his needs are and how to use the race-culture in his education.

Local conditions of industry and of organization often furnish the strongest lever for investigation and make an imperative demand for explanation by means of the developments of the past. Active interest in modes of public service has the same value as the industrial arts in its stimulus to intelligent study. It is possible for the children to become to some slight extent even workers for the betterment of social conditions and to find occupation in this practical effort which supplies the place of the workshop in its impulse toward investigation. The whole

history of building may be thrown into perspective by the care of the schoolroom or grounds, and the growth of the community in organization underlies the formation of any local improvement association. History, civics, and art so reinforce one another that there need be no effort of the child to learn meaningless things, and no lack of opportunity to use his knowledge for practical and to him important ends. It is possible to make education serve the purpose of giving an intelligent understanding of life, and also the power of shaping and directing its forces and conditions.

The following plan of work indicates the possibilities of relating the industries, art, civics, and history. It is only one of many schemes, and is intended merely as a suggestion. In the earlier part of the course the relation between the occupations and the subject-matter is especially apparent on the theory that the specialization of the subject-matter should be gradual. The close connection of study and occupation in the first three grades gives such an impulse to the succeeding work that in the later grades they may proceed more independently of one another. However, the necessity for an interaction of study with immediate experience, as typified by the occupations, should not be forgotten throughout the elementary-school work.

GRADE I.

Occupations: Cooking; gardening; making and furnishing playhouses. In connection with this work the primary arts connected with food, clothing, and shelter are introduced.

Studies: Activities of the home and neighborhood; the farm; the shop; comparison of methods of work with those of primitive peoples, as the Indian and the Eskimo.

GRADE II.

Occupations: Cooking, making of furniture, weaving, and simple needlework.

Studies: Sources of materials used in occupations and industries in their simple forms; hunter life; shepherd life; stories of the Hebrews and of the Arabs; primitive farming.

GRADE III.

Occupations: Cooking, gardening, and making of pottery.

Studies: Beginnings of trade and city life; settlement of a farming community; stories of pioneers; story of Ulysses.

GRADE IV.

Occupations: Wood- and metal-work: making of boats, cars, roads, bridges.

Studies: Local history with the evolution of local industries, and means of intercommunication; stories of famous explorers; simple problems of public service, as water-supply, illumination, streets, bridges.

GRADE V.

Occupations: Weaving and sewing.

Studies: Colonial history, with emphasis upon household industries and the relation of geography to social life; problems of public housekeeping, as protection — fire, police, and sanitation.

GRADE VI.

Occupations: Wood-work and clay-modeling.

Studies: Colonial history; the Revolutionary War, and struggles for liberty in previous times, as in Greece, Switzerland, and Holland; physical culture and games of Greece; Greek architecture and sculpture; notable buildings in the locality of the school; beauty in the modern city.

GRADE VII.

Occupations: Printing, illuminating, and bookbinding; embroidery.

Studies: The period of discovery and exploration in American history and the settlement of the West; development of the arts of printing and of inventions connected with navigation (The study of mediæval conditions is a valuable background for this work); conditions of modern labor compared with those of the guild period.

GRADE VIII.

Occupations: Wood- and metal-work.

Studies: Home economics, including civic regulations in regard to building and sanitation; Roman or English history, with the emphasis upon the evolution of government; structure of the local government.

EMILY J. RICE.

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College of Education.

THE COLLABORATION OF HISTORY AND GEOGRAPHY.

NOVELTY can be the only warrant for the discussion of an educational topic by one who has for twenty years been a school-teacher, rather than an educator, and who is confessedly ignorant of even the primary principles of pedagogy.

In the general policy of reconciling the various factors in the school curriculum, a task particularly characteristic of the modern period, learned men and learned bodies of men have frequently advocated the study of geography as a fundamental basis of history. They have likened geography to the stage upon which the drama of history is played. In this view, it becomes as indispensable as the stage with its setting is to the play. Some consideration of this relationship has gradually found its way into the texts on American history; but the tendency to keep the various studies separate and the fear of creating an intellectual hash have conspired to prevent any serious attempt thus far at combining the two subjects in the curriculum. Indeed, such collocation will be impossible so long as we teach geography by proceeding from the known to the unknown, and history in precisely the inverse order. Geography, in the United States, persists in maintaining a north-to-south arrangement in treating both groups and individual states. The history of the United States, in nearly all its aspects, shows an east-to-west direction.

Even the educational world does move. To realize how extensively geography is now taken into account in teaching American history, one need only compare a modern text-book on that subject with one made even ten years ago. In the old book, the maps were confined to showing routes of discoveries and explorations; to the portions of the New World claimed by the different European powers; and to campaigns in the different wars. In the keen competition of the present day, no publisher would think of presenting such a text for adoption. On the contrary, he spends large sums on the maps and is content only

with the best. These costly, full-paged maps must show the conflicting land claims of the colonies, the territorial accessions, the sectional differences, the trans-continental routes of travel, the distribution of population, and kindred topics. Many of these must be relief maps to present the full effects of topography. In addition to these large maps, the text must incorporate small sketch maps to show the distribution of electoral votes in the presidential elections, the position of the frontier at each census, the increase in the production of various resources, and similar information, germane to the evolution of the nation. Old-time maps are as much out of date as old-time illustrations. "Washington crossing the Delaware" has long since given way to reproductions of documents.

Since it is a recognized fact that publishers supply rather than create a demand, the improvement in texts indicates a broader view on the part of the instructor. A text is really a guide-book to the unknown country, although some may have mistaken it for a means of easy conveyance thither. To find additional guides to the important sights on the way is the constant task and remunerative delight of the true teacher. In this respect the teacher of American history has passed through a school of experience. It took a long time to learn that illustrative matter could be found on every hand; to realize that home-made maps and charts are infinitely superior to those purchased, even at a great price; and to ascertain that a census report had a value other than a door-weight.

It has required an almost equal length of time to realize, if indeed it is yet fully realized, that the art of teaching history is not to force information into the pupil on the inflated-tire principle; to make him a walking encyclopædic wonder on dates and impersonal facts. But if the purpose be to develop the reasoning powers, to make the student capable of judging men and causative events, geography is the handmaiden of history. On the other side, for inculcating the æsthetic or appreciative taste, literature, as it describes events in history, is most useful. The degree to which these subjects can be made to assist each other turns entirely upon the manner in which the history is taught.

The "administration" method of teaching American history does not require a use of geography except for military campaigns and the additions to the national domain. It is true that such an ancient and honorable question as, "What were the principal events in the administration of John Quincy Adams?" might possibly include within its purview a mention of the opening of the Erie Canal. More likely the pupil of today has learned, long before President John Quincy Adams appears upon the horizon, that the Mohawk valley marked one of the five great routes to the West. With this primary information, the pupil has been gently drawn by teacher and text to reason why it should have been given the preference of the route for the long-proposed Atlantic-Ohio Valley Canal. His attention has been called to the easy waterway by the Hudson, Lake Champlain, the St. Lawrence, and Lake Ontario; but the point has been made in his mind that this route involves a wide detour and passes through a foreign country. To cross the mountains with an artificial waterway was manifestly impossible, since no water was available for the high levels. The small lakes in central New York furnished such a water supply and made possible the building of the canal up the Mohawk to Lake Erie, really passing around the northern end of the mountains.

The effects of this one canal upon the Northwest will lie within the province of commercial geography. Only too frequently this commercial aspect is omitted and the canal treated in its political relations. In the same way, many of the topics commonly treated in the texts as purely political will be seen by a little investigation to be grounded in geography. The Louisiana purchase is usually treated to show its effect upon the strict-construction principles of the Jeffersonians; but much should be said of the twenty-year contest between Great Britain, France, Spain, and the United States over the possession of this property. Every waterway of the West which led to the Mississippi River was a potent argument for the American ownership of the drainage basin.

The Florida purchase on the surface may be considered in connection with the uncertain boundary of Louisiana, even in

this aspect being a geographical question. But a wider view finds an exemplification of the international principle that the discoverers or owners of the upper parts of a waterway were entitled to an outlet to the sea. If there had been no Mobile Bay into which the products of the American country floated, the result might have been quite otherwise with the portions south of the thirty-first parallel.

No one now treats the Monroe Doctrine as a political, or even diplomatic, question independent of geography. American insularity is the base of the doctrine. American solidarity on the South and the Northwest was the object to be achieved. It was largely a matter of geography. So instances might be multiplied, if an appeal for the connection of history and geography were necessary. The Burr expedition, the Mason and Dixon extenuation into the Missouri Compromise line, the north-and-south direction of the Mississippi in influencing southern hopes as the secession movement came on, the east-and-west direction of trunk lines of railways, and the inexhaustible topic of internal improvements might be cited in evidence. Even political history is largely sectional, and so comprehends geography. Take the westward movement of candidates for the presidency, as illustrating the westward movement of the people: for the first thirty-six years invariably from the Atlantic coast plain; in 1824, from Kentucky and Tennessee; in 1840, from Ohio; in 1848, from Michigan; in 1860, from Illinois; in 1896, from Nebraska.

It is a current saying that the history of the United States can no longer be written from the congressional debates. Whatever protest may be heard from the glow-worms of cloistered scholarship, the people have come into their own. McMasters and others have demonstrated that the causes of the unification of the United States into a sovereignty must be sought among the people themselves. Macaulay led the way in England. A census report is an exhaustless mine for material upon this aspect of history and geography. The influence of climatic zones on occupation and habits is easily proved by tables in the report which show the birth state of citizens of each of the states. Maine, for instance, has given 214,000 of her children to Michi-

gan and only 214 to Alabama. Of the inhabitants of Illinois 17,916 were born in Massachusetts, but Georgia contains only 920 from the Bay State. In return, Georgia has contributed only 59 inhabitants to Massachusetts. Virginia gave 45,000 citizens to Missouri, and received in return less than 500. Texas contains 66 people born in Georgia to 1 born in Massachusetts.

The collaboration of these two agencies in the curriculum, which might be more fully illustrated if space permitted, may be irrational, unscientific, illogical, and pedagogically an incongruity; but it is feasible, achievable, and desirable.[1]

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[1] Mention of a few books bearing upon this subject may not be amiss, although not an attempt at a complete bibliography:

ELLEN CHURCHILL SEMPLE. *American History and its Geographic Conditions.* Boston, 1903. (This is a new book, whose scope is sufficiently indicated in its title. It can be very highly recommended.)

HEREFORD B. GEORGE. *Relations of Geography and History.* Oxford, 1901. (This is another valuable book, treating of universal rather than American history.)

FRIEDRICH RATZEL. *Die Vereinigten Staaten von Nord-Amerika.* Munich, 1878, 1893. (Volume I is entitled "Politsche Geographie," and is an excellent treatise on physical geography and its connection with American history.)

ISRAEL COOK RUSSELL. *Rivers of North America.* New York, 1898. (A scholarly and readable description of the influence of various waterways upon the topography and commerce of the northern part of the New World.)

N. C. SHALER. *Nature and Man in America.* New York, 1891. (Concerns, in portions of the book, commercial and political influences of topography.)

JUSTIN WINSOR. *The Westward Movement; The Mississippi Basin.* Boston, 1897, 1895. (Two invaluable works on the trans-Alleghenian region before 1800.)

U. S. Census Reports. Vol. I, "Population." (This volume in any recent report contains valuable maps and information concerning the distribution and movement of population. The statistics may also be found in a compendium of the census.)

National Geographic Monographs. New York, 1896. (Especially in this series may be consulted Hayes's "Southern Appalachians and Northern Appalachians" in Vol. I.)

National Geographic Magazine. Washington, 1889. (Especially Semple's "Mountain Passes" in Nos. 2 and 3.)

POLITICAL HISTORY IN THE ELEMENTARY SCHOOL.

POLITICAL history has to do with that phase of institutional life which centers around government. Government is one of the five fundamental institutions in which human thought and feeling are embodied. The other fundamental institutions are the church, the school, industry, and the family. There seems to have been a time when the family was the one undifferentiated center out of which and into which all institutional activity flowed. In the course of time, and probably at long intervals, one after another, the other institutions began to appear, and in time became sufficiently separated in organization and function to be looked upon as institutions in themselves. Notwithstanding wide differences in organization, these five institutions are the parts of one organism. In a sense they are not only fundamental, but co-ordinate, parts of human society. The political organ, however, has this peculiarity, that it has been set apart, by the experience of ages, as the regulative part. Government establishes the relations of the various institutions to one another, and the conduct of individuals in relation to institutions and to each other. This function of government gives it a sort of primacy among the other institutions. Indeed, historical students have been so impressed with the importance of political history that they have declared that "history is past politics." The history of government — political history — judged by its logical relations to the other phases of institutional life, is a subject of first importance.

Educational values, however, are not solely determined by logical relations. Hence, the relations which political history sustains to the other phases of history cannot be the sole principle of selection and emphasis in history work. The relation which the facts of history bear to the ability and experience of the learning mind is a principle of paramount importance, especially in the grades below the high school. Ignorance of this principle,

or failure to give it proper weight, explains much of the blundering committed by very high authorities in history when bestowing their wisdom on the history teachers of the elementary school.

From the nature of government and of the functions it must carry out, the facts of political history are, as a rule, farther removed from the early experiences of children than are the facts of industrial and social life. The child is born in the midst of a family, and before he reaches school has formed many simple conceptions, and carries in mind many concrete pictures and experiences drawn from family life. The simple and obvious relations existing among the members of the family are fairly clear to him. He himself assumes a different attitude toward father, mother, brother, and sister. By the age of six he has, in fact, pushed his observation of social affairs and relations far beyond his immediate family. He carries to his first school a corresponding knowledge of industrial affairs. He knows some of the occupations of his community, and how they are related to one another and to his own needs. In a less degree, too, he has gathered matter touching the church and the school. These four sorts of activities go on around him and immediately touch his experience in many ways. This knowledge, of course, is more or less unconsciously acquired, but it is none the less valuable material, out of which he will later reconstruct the history of the great past.

During the pre-school period the child's opportunity to learn about political affairs is much more limited, and his experience with them is much less direct, than is the case with the other kinds of neighborhood activities. He may see policemen or other governmental officers, and may even participate, in his way, in a city or national campaign. Nevertheless, these objects and events, and the things for which they stand, are less familiar and farther removed from his experience. Some of them come to him only at great intervals of time.

This unconscious process of getting first-hand knowledge of the great phases of active life go on in about the same way, and without much disturbance of the ratio of emphasis, for the first few school years. But somewhere in the primary grades

comes the study of home geography, which includes, as one of its phases, the study of what man does in the community. From the point of view of the teacher of history, this is a most excellent preparation for the study of history, because in his own neighborhood the pupil will find in concrete action those five fundamental phases which make up the life developed in history. In this study of home geography the pupil, as a rule, begins that emphasis upon government and its machinery which, by the aid of teachers and text-book makers, he keeps up as long as he studies history. There is no good reason, however, drawn either from the nature of the different phases of life studied or from the stage of the pupil's mental development, why any emphasis should be placed upon the political phase at this stage of the study. Although there is no sound reason why emphasis should now be placed upon the study of government, the cause of such emphasis is not far to seek. The teacher who does the work and the superintendent who constructs the course of study very naturally carry their own knowledge of history, obtained in high schools, normal schools, or colleges, into the grades. This is predominantly political history. Again, the text-books on American history are largely devoted to political history. The result naturally follows.

This study of the institutional activity of man in the pupil's own community is not history in the ordinary sense of that term, yet it is one of the best preparations for the study of real history that could be made. If we now advance with the child to his first study of the past, we discover that the material which takes deepest hold on his life and creates in him a love of history is not drawn from the field of political history. The only important exception is found in military history. But military events are so remotely connected with political events that the child in this stage of growth sees little or no connection between them. Story-writers, understanding the child's interest in adventure and his appreciation of the heroes, have chosen explorers and warriors as the central figures of their stories. Jane Andrews's *Ten Boys,* the stories of Greek and Roman heroes, McMurry's *Pioneer Stories,* and others are drawn from other fields than political history. John Smith and Nathaniel Bacon furnish better material

for stories than Governors Yeardley and Berkeley, Miles Standish than Governor Bradford, and George Washington the surveyor and warrior than George Washington the president and statesman.

In the transition from the history story to the history text the pupil comes upon matter which is predominantly political. The older grammar-school histories confined themselves almost exclusively to political events or to events which grew directly out of political movements. This was overemphasis. Although the modern grammar-school histories are better balanced, they still give more attention to political events than to either of the other great phases of life, and probably more than is desirable. There is not only an explanation, but a justification, in part, of the present position of political history in our best school texts. The new history places emphasis upon continuity in historical growth. This includes not only the tracing of the continuous succession of related events, but also the tracing of the continuous life-history of great ideas. Because of the nature of political history and of the relation of government to the other great institutions, its events and ideas are not only more obtrusive, but run out, as it were, and relate themselves to a wider range of interests than those of any other phase of history. Therefore the writer of history texts finds it possible to use most readily political ideas and movements as centers for the organization of his facts. The period of the American Revolution is a most excellent illustration of this point. The struggle for the rights of Englishmen sweeps in the great majority of events from 1760 to 1775, and the struggle for the rights of man those from 1775 to 1783. From 1783 to 1789 the important events cluster around the struggle for a stronger national government. The history from 1789 to 1860 is almost as well organized by the struggle between democracy and nationality and slavery and nationality. The above is a partial explantion of the reason why political history occupies so prominent a place in our grammar schools. What is the justification? The preceding explanation is, in part, a justification. If history is in character what is indicated above, then it must be so studied to arrive at a true view of it. A

second argument which may be urged is found in the fact that the pupil in the last years of the grammar school, especially the boys, begin to have a deeped interest in politics, and in questions relating to government, than ever before. They have reached a stage of growth which enables them to understand political questions more fully than before. A third reason may be found in the fact that so great a percentage of pupils end their school career with the grammar school. No opportunity, therefore, should be lost in the effort to make them acquainted with the spirit and functions of the government of our country. Thus far no means have been devised for this end so efficient as the systematic study of the origin and progress of that government as revealed in the progressive development of American history.

If there is any conclusion to this discussion, it is that in the first five or six years of school life, when the rapid transitions of the child's powers is the source of authority as to procedure, the study of non-political history should be emphasized; and that in the last two years of the grammar school, where the degree of mental strength permits the logical relations of the subject more and more to dictate procedure, political history should take precedence.

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CIVICS IN THE ELEMENTARY SCHOOL.

Of all societary activities those alone that we call political are strictly the subject-matter of civics. To teach civics directly, then, is to teach only the political part of man's institutional life. With indirect civic teaching, through school life, games, literature, history, etc., though often more effective than the direct teaching, this article will not deal. It is understood, however, that the result of the direct teaching I have in mind is not information merely, but a character that will show itself through a citizenship which is more efficient, less wasteful of human energy, and more ethical than is at present true.

Such teaching, if we can get it, will justify itself to the individual because it will enlarge the experience and efficiency of the child in one important field of his human environment. On the other hand, from the social point of view, it will also be justified because our democratic institutions fail to function effectively just to the degree that they fail to attain a membership that is intelligent, ethical, and active in the use of political machinery.

The problem is how to give such a direct civic training. At least one fundamental essential may be mentioned; namely, the unit topic must be a social activity, a whole political function. It cannot be merely a part of such a function. To teach the whole of a political function requires attention to two things: (1) the function *per se* — the thing done for somebody; (2) the political machinery — the way in which somebody does the thing. Exclusive attention to either one of these factors will make the civic teaching unnecessarily barren.

For example, in the past, much of the teaching of civics in high and grammar schools has consisted largely in memorizing the constitution of the United States, learning the names of the presidents, governors, mayors, etc.; the number of men in the Senate, the House, and city council; their salaries, their age qualifications, when and how they are elected, how they pass laws and ordinances, etc., etc.; in short, a maximum of the political

mechanism of our political society, past and present, with a minimum of the concrete functions which this mechanism was designed to perform; too much study of mere machinery and too little study of the work it has to do, and of the persons who must furnish motive power to make the machinery go. Such study is like the old study of chemistry, which set us to memorizing pages of formulæ, without opening our eyes to the fact that these symbols were connected with such interesting activities as the burning of wood and coal, the rusting of our skates, and the energy of the electric battery connected with the doorbell, etc.

The other extreme is nearly as bad, and may become just as common. It is possible to call the attention of children to one political servant and activity after another — policeman, fireman, lamplighter, teacher, streetcleaner, soldier, etc. — with almost no conception of the fact that they are but factors in the functions that we perform for ourselves by means of definite and intelligible political machinery. For example — if another illustration from the teaching of chemistry may be allowed — the sudden coming of the laboratory found many teachers unable to use it; and a great deal of dabbling with test-tubes, reagents, alcohol lamps, etc., was the result. Now, this was about as far from the real study of chemistry as was the earlier memorization of symbols and equations. So, "Turn the student loose in the laboratory, and let him see what he can find out for himself," has had its day in chemical and physical science. Now, the reaction from the old formalism in the teaching of civics has set in, and we are in danger of dabbling with desultory observation of the mere externals of political functions. Once we abandon the side of political machinery as a base from which to approach the teaching of civics, and accept in its place the side of political function, we find so many interesting things being done that we need to know pretty well what we are about, or we shall lose ourselves and our pupils in comparatively unimportant details.

It is possible, however, to begin at the function side of the civics problem, and yet not lose sight of the connected political machinery and fundamental principles. In other words, it is possible to do genuine civic teaching from the kindergarten up —

to begin to put the child in touch with his political environment, and continue the process upon simple lines of progress in every succeeding grade of the elementary schools.

The following story will illustrate both the genuineness and the limitation of the civic ideas of a second-grade child who had not been specially taught:

Two second-grade boys were talking about their school. John wondered how there happened to be a school anyhow. Fred explained: "Why, this is our school!" John didn't know what he meant. Fred explained further, with great show of wisdom: "Our fathers pay some money and buy this building and hire some teachers, and then we can go to school here." "How much money do they pay?" asked John. "Why, I-er think-er some of 'em pay as much as twenty-four cents," said Fred.

Now, Fred had a well-balanced notion of what I have called the whole of a political function. He knew the function of a school *per se* in teaching the children of the neighborhood; and he knew also the correlative fact of a social tax and direction by a group of people back of this function. On the other hand, his idea of the amount of the social contribution that we call a tax was inaccurate, and he probably had no idea of the details of the process of collection of the tax, election of teachers, etc. His notion was extensive enough, but it lacked content.

For example, the idea of the public-school function which with this second-grade boy, was confined to one school and one neighborhood, may be deepened so that the eighth-grade child will include within it all the schools of the city — kindergartens, elementary, high, normal, evening, schools for the deaf, the blind, manual-training schools, cooking schools, schools for apprentices, etc. And his idea of political machinery by which these functions are performed may include, not merely the idea that a few neighbors put in twenty-four cents apiece, but the true process of taxation of all the citizens, and the true process of election by the citizens, directly or indirectly, of mayor, aldermen, civil-service commissioners, school board, superintendent, teachers, engineers, architects, janitors, etc.

A kindergarten child can be helped to well-balanced notions

of the functions performed by public employees whom he sees about their work. The eighth-grade child and the adult will not need to study more factors of a given political function, but the two essential factors must be given more detailed meaning.

Thus, by choosing different concrete functions of different political units for study in successive grades, and by making the study of those functions chosen for the higher grades more and more accurate in detail, it will be possible to secure a fairly continuous development of the child's experience and intelligence relative to our political institutions.

Here the practical problem presents itself of how to give this more careful study of a political function in a higher grade than in a lower. It is easy, as has been suggested, to do a little desultory, even interesting and valuable, observation of various political activities that are going on all around us. It is not so easy to connect these activities with the facts of social machinery and motive power back of them. We have not been in the habit of studying political functions in this way, and our text-books do not help us much in the effort to see the whole of any single function of city, county, state, or nation. Until books on civics are written in such a way as to maintain a proper balance between function and mechanism, the teacher will have to depend upon herself to do this.

In practice it will also be found that the larger content of a given political function, say the school function of Chicago, may be given, not only by studying more fully the function as it is performed today, but by studying its history. In fact, it is doubtful if the function can be satisfactorily studied without studying its history. The social object in his studying it at all is that the student may be the more likely to help perform the function better than it is now performed. Nothing can do this for a student so well as the story of its evolution. Here again we are confronted by the fact of a dearth of material. There is perhaps nothing in the whole range of possible subject-matter for use in the elementary schools of more interest to the children than the story of the evolution of such functions as the fire department, the water system, the police department, the park systems, the

means of lighting, etc., of a large city. But these stories are not at present available. They must be made so, in every considerable town and city, before the teaching of civics in those towns and cities can become adequate. The same is true of the functions of the county and state, and, to a less degree, of the nation. There is nothing that can take the place of such historical material in the adequate teaching of civics.

We need also a statement of the principles on which a workable, progressive, and socializing course of study in civics can be made out. Perhaps such a statement cannot at present be made. It is hoped, however, that the following may prove a helpful start in this direction:

1. Growth in civic experience, intelligence, and social ideals in connection with civic life is as slow as growth in character itself. Any attempt, therefore, to teach civics in a few weeks or months of the last year or two of the elementary-school course will prove abortive. Although not necessarily continuously, there should be some specific civic instruction in every year of the child's school life.

2. Beginning with the functions which are performed by persons whom the child himself frequently sees, and taking care, as a rule, to study different functions in the upper grades, some of the most interesting and typical functions of every political unit in which the child lives — city, county, park district, state, nation, etc.— should be the chief subject-matter for the teaching of civics in the elementary school.

3. As soon as practicable, perhaps from the first grade, surely from the third, something of the history of each function should be included in the above studies.

4. As soon as the child is old enough to get a fairly accurate idea of the complete political machinery of election, taxation, administration, etc., by which a political unit performs the function that he has studied, he should be taught something of the range and variety of the other functions performed by practically the same machinery.

5. In the upper grades the child should be led to compare the functions performed by small and local political units, like

city, county, etc., with those of larger units, like state, nation, etc., to the end that the division of labor among them may be realized and the principles on which this division is based understood.

6. In the upper grades something of the history of the formation of each of the political units as a whole should also be studied.

7. In every function studied, and at last as a generalization for all functions, the effort should be made to have the student see and feel the reciprocal obligation of honest and effective service by those persons whom we call public servants, on the one hand, and of loyal, generous, and intelligent support by those whom we call the public, on the other.

HENRY W. THURSTON.

CHICAGO NORMAL SCHOOL.

THE RELATION OF HISTORY AND INDUSTRY.

One of the greatest difficulties which confront social and educational workers at the present time is the prevalence of the habit of dealing with the problems of life in an isolated way. Problems have been broken up, and the fragments have been relegated to those whose experience and training have given them no appreciation of the situation from which the real problems emerged or the direction toward which they tend. The real function of man's work in nearly every department of life has been obscured by the complexity of the machinery devised for carrying it on. The machinery of the school, of the church, of the state, as well as the machinery of the industrial world, has become an end in itself. It is no longer regarded as an instrument for social service.

The overcrowded curriculum, the isolation of interests, and the general confusion which pervades our educatonal system are merely a reflection of the condition in the larger world. This condition, however, is merely a transitional stage, and should be recognized as such. The school has a real function to perform, and the educational machinery, sooner or later, will be so directed as to fulfil this function.

It is because the period of education is the period of leisure, the period when the individual is removed from the storm and stress of life, that it is the period for gaining a higher vantage point from which society as a whole can proceed. It behooves educators, therefore, to recognize this situation and to deal with it in the light of our highest truths. It behooves educators to recognize relations which actually exist and to utilize them; not waste their energies in unrelated efforts, or in attempting to force relations which have no basis in fact.

The most significant steps in the establishment of industry were made ages before the dawn of the historic period. These early achievements have the same relation to those of later times that the foundation of a building has to the structure built upon it. They have acted as the determining influence in the formation

of our instincts and impulses, on the one hand, and in the formation of our social institutions, on the other. The history of the race, in its early stages of development, is the history of these achievements. The complex societies of later periods, however, do not lend themselves so readily to such a comprehensive treatment. The general history of such periods is often presented as merely formulated statements of the political, the industrial, the social, and the ecclesiastical history of the period, with little reference to their interdependence. Such abstractions as these, though they may form a part of history, do not constitute real history. History is life, history is activity, before it is a record of life and activity. Besides, history is a record of life and activity before it is an abstraction of this record. To present the bare abstraction in the name of history is to substitute a stone for bread. To ask the child to transform the stone into bread would be absurd. Suitable materials must be made available before we can expect the child to use them. The study of bare records of life is without profit. The study of fragmentary records is even more fruitless. To function normally in the life of the child, history must become a part of life, a part of the child's experience. This function can never be realized from the mere study of books. The makers of history have been those who have acquired a rich experience and who have been sensitive to the needs of the times. The incorporaton of this experience as a part of one's own implies that the child be given the opportunity to acquire a rich experience, that this individual experience be enriched by kindred experiences of the race, and that a training be provided which will cultivate a sensitiveness to social needs.

It is as absurd to attempt to explain the history of a people by its industries alone as it is to ignore them as an essential factor in such an explanation. Just as individuals are moved by different motives, now one and now another becoming dominant, so societies are moved. The activities which correspond to these motives weave themselves into the tangled web of life, now one and now another forming the dominant pattern. It is because industry is an activity corresponding to an ever-pressing need that it is always present, and that it usually plays the leading part.

History is not industry, it is not science, it is not art, it is not politics, it is not religion, it is not education; it is all these in one. In the study of simple societies the interplay of all these forces can readly be perceived. In the study of complex societies the task is more difficult; but, no doubt, many of the difficulties which now obstruct the way will be removed. The history of a period should reveal the play of the most dominant forces operating in society. It should reveal the essential elements in the situation, throwing emphasis where it naturally belongs. In this way no particular interest can possibly usurp the entire field.

If we trace the development of those instincts in mankind which are at the root of our industrial development, we shall find that they are the same instincts which have built up our social institutions. The instinct which led man to exploit his environment for food, and other materials required in the satisfaction of his daily needs, prompted him to explore wider and wider areas, until he laid tribute to the resources of the whole world. The historical explorations and migrations of modern times depend as surely, though less directly, upon industrial activity as did the wanderings of primitive clans in search of new hunting grounds, or fresh pastures for their herds and flocks.

The instinct, which man first exercised in the transformation of raw materials which he consumed, under the stimulus of personal need and social approval developed into the true workmanship instinct. This instinct, though overlaid by artificial habits, is still powerful, and finds expression in the planting of colonies and in the development of the industries upon which the success of a people depends. To be sure, the industrial motive in colonization is frequently colored by other desires; but a close examination of the real situation reveals the fact that in no case can the industrial motive be disregarded. Mr. Weeden, in his *Economic History of New England,* states that, notwithstanding the alleged motive of individual liberty of conscience, the majority of the Pilgrims "left home and braved terrors of sea and wilderness to better their condition economically and socially."

The instinct which led man to give and to receive presents, to barter the products of his labor for other products, gave impulse

to those activities which have developed into the commerce of the world. The army and navy have been developed chiefly to extend and protect commercial rights. Captain Alfred T. Mahan, in his book entitled *The Influence of the Sea Power upon History*, states that the key to much of the history, as well as of the policy, of nations bordering upon the sea is to be found in these three things: production, with the necessity of exchanging products; shipping, whereby the exchange is carried on; and colonies, which facilitate and enlarge the operations of shipping and tend to protect it by multiplying points of safety (Vol. I, p. 28).

The social instinct, which has ever prompted man to foster those industries which promote the life of the community, operates to unite men and to secure the advantages which come through co-operative action. Such united effort was first secured with reference to industrial activities through the influence of the dance. Gradually co-operative effort has been applied to new fields and has been fostered by other agencies. It would seem that in recent times the development of the social consciousness and the means for securing effective co-operation have not kept pace with the advance in technical appliances. Social industries, developed in obedience to instinctive needs and social approval, constitute the main streams of progress — the main features in the history of mankind.

The emphasis placed upon political history in the school is an illustration of the fact that we have become lost in the machinery of the process. The *machinery of government* appears to be of greater importance than the *people* who are governed. A fragment of experience is thus made to stand for the complete situation. When a complete view of the essential factors operating in a given period are known, when the differentiating interests of the child make a demand for a corresponding differentiation in subject-matter, the study of a particular phase of history is a natural procedure. But until a complete view of the situation is secured, until the interests become differentiated, it is folly to waste energy upon mere fragments. By its very nature, political history, divorced from the industrial questions in which it is rooted, is a mere "fairy tale." Though intended to develop patriotism, it is more likely to foster superstition, thus blocking

the way to a real understanding of social conditions and forces. It is such teaching that augments the numbers which form an easy prey to the self-seeking politician.

The original dependence of government upon industry, and the interdependence of the two in later times, are everywhere evident to the student who penetrates beneath the surface of the statements formulated in historical works. The form of government evolved by the primitive clan was the form best adapted to meet the needs of people living under the conditions which determined their life. The size of the clan, the division of labor between the sexes, the spirit of co-operation within the group and the feeling of hostility toward all outside it, the willingness to follow a leader in time of danger, and the reluctance to do so at any other time — all these characteristics were determined in large measure by the reactionary effect of the industries of the people upon their mode of life.

The effect of the industrial system upon the political system is clearly shown in the development of industries which require co-operative action. The conquest of wild beasts, the utilization of the food-supplies in the deep seas, the domestication and care of animals together with the protection of the same against the raids of wild beasts and neighboring peoples, the clearing of the soil and the care of crops — all these are so many steps in the organization of community life. The steps in the evolution of industrial systems thus have a significance in relation, not merely to government, but to life as a whole. Each step marks a *revolution* in the political and social, as well as in the industrial, system. Each step introduces new factors, which result in the reorganization of the old factors so as to take account of their relations to the new. Abundant illustrations of this truth are to be found in historic times. The rise of the ancient city-state was the counterpart of the development of systematic agriculture in the river valleys. The draining of the marshes, the clearing of the primeval forests, the development of systems of irrigation, were too complex and arduous undertakings to be carried on effectively without the support and direction of a political structure of considerable stability. The city-state was a response to this need, and while, from one point of view, it was essentially a

community organized with reference to consumption, it made good its claim to the products it consumed by furnishing the stability, the control, and the means of protection which were necessary at that time. With reference to industry, the city-state was a transition from the house industries to the handicrafts; with reference to political control, it was a transition from the gentile system of government based upon kinship to the political system based upon territory; and with reference to the progress of civilization as a whole, it was the transition from barbarism to civilization.

Different phases of social progress are not isolated, but vitally related. When removed from their natural setting, they lose much of their real significance. Presented in such a light, the history of the city-state — or, indeed, that of any other period — cannot tell one-half of its part of the story of human progress. Whether the motive which is most dominant in the life of a people be trade as in Phœnicia, political control as in Rome, individual freedom of thought and action as at Plymouth, the methods which are adopted by each people in working out its destiny do not and cannot ignore the controlling power of the industries which maintain and advance their lives. This being the case, it is folly to imagine that one can understand the history of a people without an understanding of the activities upon which it depends for its maintenance. To get any positive value from the study of history, we must discover the fundamental factors that operate in the period, and the relations that these bear to one another. It is because industry is a permanent and a fundamental factor in all historical study that it cannot be ignored. It is because it paves the way to an insight into the other phases of history that it should receive especial emphasis during the elementary-school period.[1]

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[1] This is a partial statement, and ignores the reasons which are based upon the attitudes of the child and his need of practical activity. It has not seemed best, however, to attempt to crowd into this article all of the points that can be made to reinforce this point of view.

A WORD ABOUT LOCAL HISTORY.

THE fact that a teacher chooses to teach local history shows, it seems to me, that her purpose is not to familiarize her students with events, but to waken in them a sociological interest and a habit of social observation. The value of such a purpose is so large that it eludes statement in a sentence or two, and is so generally appreciated that I need not try to put it into words. It is the root of the practical altruism of today — the altruism that shows itself in social and civic reform.

Under such an aim tales of the past comprise only one province of local history. Another is the study of present conditions of society. The little child at home is hardly conscious of his own connections with other people. He sees, indeed, an interplay of service among the members of his own family in the activities of cooking, sewing, sweeping, laundering; perhaps he has a few wider acquaintances — the grocery store, the milkman, the postman, a blacksmith's shop, the fire engine. But his conception of purpose, relations, in these things is vague. The kindergarten sets about clarifying his images of this work and of these workers, and so begins accumulating data for history study.

I outline a few of the more special social activities practiced in the kindergarten of the Francis W. Parker School. The children plant a garden and care for it during the spring; harvest the crop, pop corn, and can pumpkins in the autumn. During the year they prepare and serve one or two simple luncheons, and occasionally bake birthday cakes. They make valentines, and play postman in delivering them. There is in the room a playhouse made by pupils of the first grade. The kindergarten children play with this and care for it, dusting and cleaning the rooms, repairing the furniture, washing and ironing the doll clothes and curtains and bedding. Besides these special efforts at social analysis, the general endeavor of the kindergarten is to organize into a mutually helpful society these children, who so

far in their lives have been used to act as unrelated individuals.

But vivid as the knowledge of these activities may become, it is not enough. A whole world waits to be seen. The duties of the teacher have become those of an admiring cicerone of the world. Our first grade has spent a year in building and furnishing a playhouse for the kindergarten. That playhouse and the children at work upon it became a type of a very active society and pointed the attention of its members to its prototype; for, while the pupils were planning their things, they studied arrangements and furnishings in their homes. During the work they became carpenters, architects, rug-weavers, potters, painters, paperhangers; and there is, perhaps, nothing like impersonation for establishing interest in a character. So the children were anxious to visit grown-up people who were doing these same things in abler ways. And here, as always, the attempt to do work for themselves with materials and tools quickened their understanding and appreciation when they saw someone else use these same tools and materials for the same purpose; for they knew now some of the difficulties and the pleasures of the workmen they were watching. Besides, they felt a sort of fellowship with these workers, and that seems to me the most valuable result possible. In comparison with our modern houses and methods of work, the children made a little study of the homes of Indians and Eskimos, with a consideration of some of the activities of those people.

Our second grade has pursued the same kind of work; but, since the children are now better able to make excursions than they were in the first grade, these visits themselves, rather than a play-activity, have been the basis of study. During the fall the children harvested the products from their garden. This determined the subject for the first quarter. They visited a large truck farm. There they learned that every day the gardener drives with his produce to Haymarket Square. When the children returned, they visited a nearby grocery and asked where the proprietor obtained his vegetables. At the same time they learned the sources of some of his other supplies. The most accessible of these places they visited — Haymarket Square,

South Water Street, the shipping docks, a freight depot, a wholesale grocery, a coffee-roasting house, a cracker factory. After such excursions their work was to assimilate the mental material collected. They played grocery store in its connections with the docks and the wholesale houses, sending out orders for goods. In buying they used toy money, and kept account of everybody's expenditures and income. They figured up some of the grocer's expenses, and decided whether or not he ought to charge more for goods than he paid. They made paintings of orchards, stock farms, shipping docks, sugar mill, garden, train, market square, and factories, and connected them by paper roads with the central small grocery. They discovered the facts of expense, profit, hired labor, and transportation; but the kernel of the work is the conception of the interrelation of industries. In the other two quarters cloth-making and wood-working were studied in the same way as this food industry.

For three years, then, the children have been opening their eyes to surrounding conditions. One important characteristic of society has not yet received emphasis — that of movement, change. In our third grade we study the story of the growth of Chicago. There are many points of view from which this subject can be attacked. Perhaps that of chronology is the simplest and most attractive. But, however it is done, to be most valuable it must be a study of contrasts. The consideration of present Chicago cannot for a moment be dropped; for the understanding of that is what we wish ultimately to achieve.

There is a great mass of material from which to choose. The thing to be accomplished will determine the choice. What are to be the aims of the work? For one thing, to infuse into the children's conception of Chicago the romantic flavor of long ago; for that is synonymous with an eager and loving interest. In following out this purpose, I would emphasize the time before the fort, when Indians and French trappers hunted our woods and paddled on our streams and lakes. Another purpose is to show the reason for the birth of Chicago, its connections with the rest of the country. To realize this, the children must study the geography and topography of Illinois; its old river routes; its

old products and industries; transportation means and routes to the East; the industrial conditions of the other parts of the continent. This study should be picturesque and have little to do with maps. Most important of purposes, perhaps, is to cause the children to begin an analysis of present Chicago, to call their attention to some of the simpler social organs. In fulfilling this aim, the teacher must emphasize the beginnings of these organs, their growth, and the reasons for instituting them. She will find the history of sewers, street-paving, water supply, fire department, health ordinances, and postal arrangements very interesting. There are two general ways of dealing with such history. If the teacher's prime purpose is to quicken observation of special civic organs, the departments may be studied separately as to their purpose, development, and work. But something will be gained if they are again studied as incidents in the story of the city, as details in the picture of the whole. Otherwise they will lose their right proportions, since in reality many things grow contemporaneously and are interdependent in development. But if the teacher's purpose is to give the children a romantic story and the conception of general change in the city, she will serve it better by all the time keeping these departments subordinate. One thing she will surely endeavor to accomplish above all others — that her children shall come to think Chicago's life not a finished and closed book, but an interesting and ever-progressive drama to be watched. So books will be of little use compared with relics, the tales of old settlers, living officials and departments. I have seen a most successful use of such materials at the Chicago Normal School in the study of civics. The children of the primary grades organized the playing of fire department, postmen, policemen. This necessitated a close scrutiny of the doings of firemen and the others; asking elders about wages, time, laws; visits to the engine house and post-office. Advanced grades made further investigations and studied more complicated departments — those of health, streets, and building

Chicago cannot be studied commercially or historically apart from the country at large. It is the realization of her value to the country and of the country's contribution to her that makes

this local history intelligible. I hinted above at the necessity of the children's seeing the industrial conditions of the states or colonies that sent immigrants to Chicago, the circumstances of their politics and wars, the distances and the methods of communication. The story of Chicago is really the story of the "winning of the West." Yet the large city is surely the best point of view from which her inhabitants can look upon wider local history, since she is both result and cause of movements in her neighborhood, and since in her the history of the neighborhood is vivified. So it is right for the story of Illinois to be treated as incidental, as a background, during the study of Chicago; but in another grade it leads to the story of the discovery and colonizing of America, and so on into United States history.

I see four points of view from which local history may be studied: that of civics, of industries, of story, and of comparison. In a small town, where industry is not of far-reaching connections, and where civic activity is rather unimportant, the story would perhaps have most attractions. And since, probably, the little town's own drama is too limited to claim attention for a long time, the broader story of the neighborhood and the state would be the most valuable material for study. In a large city, at a time when there has been some unusual civic movement, and with a class whose interest to some extent lies there, the most vigorous and economical way would be immediately to take hold of civic questions. And at all times industries make appeals to most children because of the opportunities for action and for dealing with real material, and because of the picturesqueness and comprehensibility of certain phases. But perhaps as successful a way as any to call attention to surrounding conditions is to study some novel and interesting society that lacks these very organs which the teacher wishes her pupils to realize in modern life; an Athenian story, for instance, that shows news being carried by runners immediately, and vividly sets forth some of the values of newspapers, telephones, telegraph lines.

What grade shall make these studies? I cannot see that this question is of great importance. I should say that there is only

one danger — that of waiting too long to begin. Indeed, why should local history not have a little attention in every grade? It need not claim all the history time. The stories of other peoples may stand beside it for purposes of comparison, contrast, variety; each with its own point to make; but let the little children play at civics and industries, and hear the stories of pioneers, and let the older pupils study municipal departments and political history.

I have written of the history of Chicago, but any city contains the same elements in differing relations and offers the same points of attack. Manufacture and trade attract attention, municipal movements invite investigation, and behind and around every town stretches the story of discovery and conquest and growth. But every teacher will find her own ways to make her points. If she will have for her guiding purpose to arouse intelligent social interest, her material and method will be unlimited.

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HISTORY AS AN INSTRUMENT OF EXPERIENCE.

HISTORY is instrumental. It exists for itself and for another, as do all instruments. But, like those instruments, it exists chiefly for the other. The scalpel as a work of skill and because of its structure has value as a bit of hardware, but its chief value is that it is useful to the surgeon. One practiced in surgery was once upon a time handicapped in his practice, and centered his attention upon working out this instrument and learning to use it. As an instrument it made the surgical art more powerful in the discharge of its function.

So history exists for something else, and this other thing is immediate experience, everyday operations, the problems, difficulties, and emotions of present-day experience. It rises out of immediate experience, and returns into the experience, which is enriched by its return. It is used to provide satisfaction for the needs of the men of today. And it exists because it ministers to those needs.

There is some value in an analysis of this instrumental character from the standpoint of the practical man.

History has its origin in the things of today's experience. It is a construct. The historian constructs it out of two elements. The first of these is that material which comprises sources, remains, and monuments. By visiting geographical locations he is able to find the remains of cities and other constructed works; and by visiting libraries he is able to find letters, state documents, books, and memoirs. This material is all in existence in one form or another. To the deciphering of it he must bring an experience replete with present-day activity. This is necessary because his method of deciphering must be that of inference. He is accustomed to this method because it is the most valuable and the most familiar tool of the individual in understanding his fellows: he has continually to infer from actions the nature of persons. And here he has to infer, from certain results, the events in the lives of those who produced the results. It is evident that knowl-

edge of present-day activities, of their problems, and of the attitudes of society to them cannot be too well known. Also it must be evident that without this knowledge there will be no construct. It is in this double sense that we say that history has its origin in present-day experience.

The process of inference which we use in interpreting remains, sources, and documents may be carried to a greater or less distance, and according to each attitude its return to immediate experience differs in time and in richness as we view it from the practical man's standpoint. The first of these halting-places is the one related to the historical specialist in the narrower sense. By him is meant the expert in history who views it purely from the intellectual and factual standpoint. His task is a most difficult one, as is quite apparent, because the remains are meager and disconnected, the sources colored by social and personal prejudice, and the monuments given to exaggeration. His work from his standpoint is considered complete when from certain productions *X*, *Y*, and *Z* he infers that *A*, *B*, and *C* did *l*, *m*, and *n*, and did these as conditioned by *p*, *q*, and *r*. In the most favorable case he would have all the events that have ever occurred in the past tabulated, and in this tabulation the individual would be treated in an entirely impersonal manner, and his psychical states treated as so many elements in the system so laid out. The emphasis is on facts; valuable facts, but facts. The aim is to figure out just what was done and why it was done by *A*, *B*, and *C*, as they lived two thousand or two hundred years ago. History from this attitude is a systematized *record* of the *past*.

If this attitude were taken in a school, two facts would be evident, and two or three questions would arise. In the first place, the child cannot begin history in any intelligent way until he has had sufficient experience of the activity of his own society to enable him to make his inferences and to appreciate them in an intelligent manner. He could hope to appreciate political history only in proportion as he understood what were the problems of modern politics, and to appreciate religious history only as he knew the problems of the religion of today. In the second place, he will have acquired a more or less systematic subject-matter.

Of this, two things are characteristic: first, it is factual, a record, and intellectual in its standpoint; and, second, it deals with the past and not with the present.

These questions will arise: What facts will the child be given to interpret? Should he be made an excavator and be sent to the mounds of the mound-builders, for instance, with pick and shovel to find out how these people lived? Or should he be given the varying narratives about these people, to sift the evidence and form his own conclusion? Will he be given a single literary document containing the best available statement about them, and made to reproduce this? The answer will depend largely upon the individual situation and upon the stage of advancement of the pupil.

The next halting-place in the inferential process is that which is related to the dramatist in history. This attitude presupposes the constructive activity which builds up the panorama of history, as we have just seen, but uses it as the material from which to make further inferences. The inference is, of course, an intellectual one, but it has a distinctly dramatic, emotional tone. Its ideal is reached when it has aroused in our immediate experience feelings parallel to those which we would imagine such conditions to bring forth and such results would indicate. This is done by giving life to the psychic elements in the system. Instead of the individual being dissected into elements, he is considered as an organism, a unit, an individual possessing blood and flesh. Instead of history being impersonal, it becomes personal; instead of an anatomical subject, a living body. Such inferences require a strong creative imagination and an ability of detachment from the present organization of conditions.

The imagination is sometimes sufficiently strong to *real*-ize the historical situation without prop or assistance. But there are at hand several ancillaries. The eye may contemplate the historic scene; it may look at the remains, the tools, and the documents of the ancient people. The ear may assist by taking in the dramatic presentation from the lips of an interested narrator. Or the individual may work with tools similar to, live in the homes similar to, and carry on the occupations similar to those of the

people investigated, and by his motor activities reinforce the imaginative process. History so viewed is the *real*-ization of the *past*.

If this attitude were kept in the school, the content of the subject-matter of history would have an essentially different tone from that produced by the former attitude alone. It would also prove more interesting to more children and would lead to greater appreciation. Why the dramatic should be considered of more interest, and therefore of more immediate value to the individual, we shall not discuss: the fact is evident that it is. Whether with this attitude there is the same thoroughness in the acquisition of facts as in the former, is a question. There is also another question: May not too many props be placed under the dramatic activities, so that, on the one hand, these would not have their full cultivation, and, on the other hand, there would be a danger of the spectacular being so vivid as to produce distraction from the intellectual content? This is a question of ever-recurring importance.

At both of these halting-places a return may be made to immediate experience and may bring to it an enriched content. At the first, for instance, we have two benefits. The first is that the interest in facts, as facts, which is common to all minds, though in varying degrees, is ministered to. The second is that a new apperceptive system has been added to experience, viz., facts connected with the past. Because they are connected with the past, as past, they are isolated from the vital systems of the present. At the second halting-place will be the same system of facts, roughly speaking, and in addition thereto there will be the satisfaction of a number of other interests in immediate experience — the dramatic, æsthetic, and emotional interests. This shows us that there is an increasing good in the two cases. But there yet remains a third attitude which may gain sustenance without exhausting the fertile soil of history.

We started out by saying that history is instrumental, and it has been indicated how it is instrumental in providing a new apperceptive system of facts relatively isolated, and in enriching the dramatic and intellectual activities and affections. But it is

evident that, aside from the emotional satisfaction in the historical experience, the subject-matter is hazy and unrelated. Teachers complain that even after the children have been led through the dramatic presentation of history, and have seemed to enjoy it ferociously, they have little left, and that litle consists of fragments of facts and faded memories of emotional content. Hence these attitudes must be supplemented, if for no other reason than to remedy this. The physiologic basis of retentiveness cannot be altered, but, apart from this, the problem of retention is greatly forwarded toward solution by carrying the instrumental character one step farther.

The individual is busied in getting all he can out of and into experience. And everything in the way of his heart's desire in this direction he overcomes. Fortunately, he meets with constant obstacles, and his problem is to get these out of the way. This general problem differentiates itself into intellectual, manual, religious, moral, social, or economic problems, embracing the whole nature of man. In these he is vitally interested, and every activity tends in their direction. It was from these interests he started out in his quest for satisfaction and assistance in history, and to these he must return. The problem is one of organic relationship between the past and present. If we have this organic relationship, the isolated system of fact would be organized into the living, vital interests of life, and the facts and principles would, by well-known psychologic laws, be remembered and vitalized. And, further, the present experiences would be enriched and endued with power. To illustrate the organic relationship: Suppose the life of an ancient people to have been constructed and *real*-ized, that, for instance, the child gathered food and ground it with them. Now, this dramatic attitude may be carried one step farther. The food-problem is a most important one today, but for the child it may vary from seeing the baked loaves handed out from the wagon to a general conception of wheat, miller, and baking. First make the problem of food real to the child by a course in social occupations, if you desire, and then with the *problem in mind* go back into the dramatic situation, as has been outlined. The gathering of food and grinding will not then

be merely the way the ancients did it, but can be made to appear as one step in the evolution of the food-question. The relations by which the past may be worked into the present are many and various. And when it has been effected, there is a closeness of organization which, in great probability, would otherwise be acquired unconsciously, and therefore imperfectly.

Such a standpoint might be called the *practical* attitude toward history. To reiterate: Its chief value is that it enriches the experience of the individual with intimate and valuable factors. It presupposes each of the other attitudes toward history and gathers them up into itself.

Pedagogically, the objection has been made that it implies a too great reflective power in young children. But, in the first place, it must be remembered that, since every attempt to teach a child is an experiment for the uses of which the subject-matter has to be modified, the reflective subject-matter must also be suited to the needs and capabilities of the problems of the child. And, in the second place, there is a possibility that the objectors have the mistaken idea that, because the child lacks a knowledge of the advanced and analytic terms of the content of reflection, he has no proficiency in the activity of reflection.

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ÆSTHETIC DEVELOPMENT THE PROBLEM OF THE FUTURE.

THERE is no new or radical reform in the idea of æsthetic development in education. Music, rythmic games, drawing and painting, schoolroom decoration, and last of all hand-work mark the progress of a long line of regenerative efforts. With due appreciation and respect for these efforts, it must be acknowledged that our boys and girls grow up into men and women who in home and civic life continue to sin against the laws of beauty. The subject of æsthetic standards and their relation to the social question is in the air. The school becomes a final hope in social reforms. This means that in a maximum of eight years the educator must take a mass of youthful humanity ranging in instincts from barbarism to sensitive refinement, and substitute in their lives power of intelligent judgment for unreasoning instinct.

Under most favorable conditions it is difficult. Under some limitations it is next to impossible. The problem of the present seems to lie in the organization of material in the light of a closer analysis of child-nature and of logical processes.

Beauty is the result of conformity to laws — laws which manifest themselves in relationships of the concrete. Such relationships may be included in the term "harmony." There must be harmony between the idea and its sentient expression. There must be harmony between the component terms of expression. Beauty is bound up in very definite qualities. Visual beauty, for instance, depends upon unified proportion, line, dark and light, and color. Power to create, and power to appreciate, depend upon the ability to abstract these qualities. Standards, then, correspond to the ideas which have been brought to consciousness. For example, supposing a child differentiates only red, yellow, and blue; some one of those colors may arouse a pleasant sensation. Out of that experience he abstracts the idea of that one color as the most desirable. Until a wider experience has taken its place that is his standard of color beauty. The color-sense of one who

is conscious of only the primaries can be effected in but two ways: first, the range of color concepts must be widened; this may be done through the reaction of expression as in painting; secondly, *individual* experience may be modified and accelerated by comparison with the results of others. To this end art masterpieces are used in education. If the child knows only red, yellow, and blue, and thinks red the most delightful of color-experiences, how much will his standard be affected by, we will say, a neutral-toned color symphony? It will be outside of his world. If the art masterpiece is to affect the standard, it must contain this familiar element. It is owing to failure in making this connection that much effort is abortive. To resume the color illustration, if the child is enabled to see an harmonious arrangement in which his favorite red is the keynote, as in a Navajo blanket, a bit of Indian beadwork, primitive pottery, or Egyptian wall decoration, he has been carried along the line of his own experience to the recognition of something in common with it, but better. He has been able to make more complete abstraction. No longer satisfied with his first ideal of an indefinite mass of red, he seeks satisfaction in an orderly arrangement of which it is the keynote.

Æsthetic development is an endless succession of such experiences. Elevation of standards is the result of creative activity. It is a part of the inner life, the outgrowth of individual experience.

In the efforts toward æsthetic redemption methods have at various times reached antipodal points. In one extreme the child has laboriously drawn cubes, mugs, and Greek honey-suckles. In the other, he has poured out his soul in fearful and wonderful creations. Because they were done without models and denoted a certain intellectual emancipation, we have seemed to expect him to find in the freedom of self-expression all the essentials for æsthetic growth. The cubes ended, as all isolated technical training is apt to do, in a mechanical exercise usually distasteful and almost meaningless. The undirected self-expression ended in the acquirement of a number of original conventions, both crude and ugly, which by much repetition must not only have hindered

more accurate observation, but also have reacted dangerously upon the child's taste. By the time that the critical faculty developed, disgust for his grotesque efforts put an end to interest. It is only sane to expect that between these two extremes, and through their mutual adjustment, the desirable mean will be found. The art work must possess an organic center, just as science and mathematics do. While the term may suggest pedagogical puritanism, there must be a technical sequence. The newer educational philosophy is teaching us that technical sequence does not exist in any specific set of things, nor in any specific set of exercises. It exists in the consciousness of the teacher. This consciousness must include the intelligent discrimination between the whim of the child which is purely an individual and passing interest, and his deep vital interests. The latter are in their nature universal, and should afford the stimulus for artistic expression. The teacher must know the child's capacity for bridging difficulties in expression by technical effort. This implies a knowledge of the standard which normal children can attain by means of honest methods and appeal to proper stimulus. Art organized with reference to these various adjustments will of necessity reach out into every part of the curriculum, not because it is the handmaiden of other subjects, but because it would afford æsthetic expression to the prevailing intellectual and emotional interests. It is evident that through isolation technical training may proceed without affecting the æsthetic standard, as may also an undirected and random form of expression. Neither does information insure such development.

The ability to name and place long lists of pictures may accompany vitiated taste. A confusion between the subject in art and the technique which constitutes the *art* of the thing leads to a corresponding confusion between moral and æsthetic purposes in the use of art masterpieces. The Sistine Madonna is of value in the schoolroom as an ethical influence. Divine motherhood is a subject which touches and idealizes the most vital chord of child-experience. The qualities which make it a work of art are found in its lines, its arrangements of dark and light, and its color. These are highly developed and remote from the child's point of view. He does

not abstract them at all. The æsthetic influence of such a picture would be subtle and difficult to trace. We would not wish to deny some unconscious effect, for the same argument would sweep away all our theories about environment. Do not misunderstand me; I am not arguing against such pictures; they are ethically invaluable. The point I wish to make is that, when we have hung the schoolroom walls with Madonnas, baby heads, animals, and various *subjects* dear to the infant heart, we are apt to rest on the supposition that we have contributed all the essentials for his proper æsthetic development. In reality we have left the greater part undone.

We must organize the materials which we take from the arts of the past in the light of psychology and logic rather than sentiment.

No product of the child should end in itself. A satisfied contemplation of his own work is a deadly influence. He should have a chance to compare it with something which is, in a way, an idealization of his own effort.

We need examples which are simple, sincere, and direct in technique. The primitive and archaic constitute a suitable primer. Free from the elaborations of a fuller interpretation of truth, a child is able to abstract from them color and line, converting them into tools for his own use. The evolution of this subject-matter should be carefully adjusted to the developing consciousness. Such adjustment will make it significant. In conjunction with the proper activities it will modify standards, and will finally grant the child his rightful share in the æsthetic inheritance of civilization.

There are two subjects which I would emphasize as related with this question of æsthetic development. They are preeminently the problems of the future. The first I have suggested, namely the proper selection and use of art masterpieces. In this connection, primitive art offers an almost unexplored field.

There is need of students to organize the material, need of creating a sufficient demand for it to insure its being reproduced in a form cheap enough for school use. The other subject is the so-called "art and crafts movement." This has come

upon us so swiftly that it is still in an undigested state. Sometimes it appears as busy-work—a few baskets, or a little weaving, to keep idle hands from mischief while the teacher is attending to others. Sometimes technical skill is attained without developing any idea of beauty; sometimes good design and color accompany weak and slovenly construction. Sometimes in the high school the lathe is multiplying the worst sins of the factory. The fact that art and manual-training teachers all over the country have felt the need of combining forces is promise of a day of better things. Whatever the standards of our people may be in the fine arts, their daily life has not yet been deeply touched by them. The desire of the ignorant to realize the outward forms of democracy in the symbols of social equality causes the demand for cheap imitations of the trappings of wealth. The rapid industrial changes which have substituted the factory for home manufacture have removed the typical processes from the public knowledge to such an extent that society has lost the sense of the value of labor and of the fundamental relations between function, form, and material. A degraded standard is inevitable.

The art and crafts movement is a protest against these conditions. Whatever may be the dream of its leaders, its greatest influence will undoubtedly be educational. It will not overthrow the machine. It will create a background of experience against which to place the machine. The school must furnish the experience which social conditions have removed. No young man or woman is going out of the high school properly fitted for the duties of citizenship if he does not know the value of the materials of life in terms of labor units. Neither will he have a high standard unless he has a consciousness of the fundamental fitness of things. He can get such knowledge only by personal experience. For this reason it is necessary to give the craft a place in the curriculum. It matters not whether it is that of pottery, textile, wood, or metal work; its value must lie in its development from primitive conditions through its various evolutionary stages ending in the factory. In the racial histories of art its beginnings appear in utilitarian motives. As the æsthetic interest emerges and persists, art follows two general lines of develop-

ment. Where allied with construction, it vitalizes the creation, and yet subordinates itself to the utilitarian and structural idea. Out of this alliance grow architecture, all of the artistic crafts, and the art of decorative design. When free from the limitations imposed by this alliance, its development progresses from symbolism and picture-writing to the unhampered expression of emotion in sculpture and painting. A craft cannot develop normally without the almost immediate expansion of the utilitarian to the æsthetic. Proportion, line, and color are essential elements of construction. If properly related, the art and craft ought to engender a love of honesty and character in construction. They ought to help the individual to eliminate the worthless trash, and enable him to simplify and elevate the standards of his life.

In closing, let me reiterate that any creative experience which brings to consciousness the fundamental laws of beauty gives the individual a key by which he may unlock the door of every fine art. He may be silent in their portals, but he listens, and, as he grows in understanding life, becomes more joyous and more complete.

LILIAN S. CUSHMAN.

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HANDICRAFT IN THE PUBLIC SCHOOLS.

THE value of the manual element in modern educational methods is not questioned by those who have given the subject even a small amount of study. With the most enthusiastic advocates of hand-training the subject has become almost a religion, their ideal an idol. And the ideals differ so much and are so many that there seems danger of a return to the days of pantheism. We are all, however, either consciously or unconsciously, struggling toward the same truth — simplicity. The path may be found somewhere between the indifferentism of the skeptic and the too ardent worship of the fanatic — and a "little child may lead us."

In their devotion to educational "methods," psychology, and child-study, teachers have been in danger of forgetting the child and forcing upon him the results of theories, ignoring the all-potent factor of personal interest. Now that a reaction has come, there are to be found those who say it is only the pleasure of the child which is considered, and there is no education in it. One would like to ignore all such criticism and wait for the future to vindicate the position of present methods. But if one is connected with the public schools, the public must have a reason for the service rendered. It is even necessary to assent to the fact that manual training is a fine thing, because it will make boys handy about the house and able to mend things, and possibly earn a little money; while all the time the teacher knows in his heart that all that is of no importance compared to the power which the boy is gaining — power to control himself and to bend to his will inanimate things. The ability to do things gives a consciousness of power and a self-poise that would never come with any amount of purely mental work. One of the best arguments I ever heard in favor of manual training came from a boy of ten who was struggling with a basket. After a hard fight in silence he announced: "This is fine work for the temper." He was not noted for patience or perseverance, but he wanted that basket, and

he kept at it until he had finished it. Who is not willing to admit that he learned more than how to make a basket?

Knowing that all who are trying to solve the problem of suitable industrial work are anxious for help of a practical nature, I will give a few statements of what has been accomplished in our schools. Forty-five minutes each week is devoted to the industrial work. The work of the first four grades is under the direction of our primary supervisor, Miss Holton, and consists of paper-folding and weaving — rug- and hammock-weaving — mats, and very simple baskets of rattan and raffia. The plan of work has been changed somewhat each year since its introduction — always in the direction of simplicity. At first the designs given were too difficult, requiring too much assistance from the teacher. The child cares more for the finished product if it is the result of his own unaided effort, even though the object be far less valuable intrinsically. And it matters little what is done, but much how it is done. The foundation for appreciation of good form, good proportion, design, and color, may be laid by the teacher, whatever the object constructed. If it be some very simple, useful object, so much the better, as it is with that class of objects that our lives are mostly concerned. We have too long restricted beauty to exceptional places.

In the making of our Christmas tokens the youngest children are guided toward simplicity — are taught the dignity of straight line in construction and decoration, and guarded against tawdriness of all kinds. Here the taste of the teacher shows forth conspicuously, and we realize the truth of the fact that the personality of the teacher is more important than the subject taught. In the large city, where the supervisor must necessarily be but an occasional visitor in the schoolroom, the grade teacher has ample opportunity to exercise her own individuality, working out in her own way the suggestions given in the monthly teachers' meetings.

We try to make the drawing and industrial work mutually helpful. The seventh-grade children have found great pleasure in making basket designs for the fourth grade to use. The time for industrial work during the first term of the fourth year is spent in making a round mat of raffia and rattan using the "tied

stitch." This mat is from four to six inches in diameter, the size depending upon the amount of work the child can complete in the allotted time. While doing this the stitch is learned, facility in handling the material is acquired, and a simple pattern is introduced. During the second term the mat repeated serves for the bottom of a basket, and only the turning up of the sides and adapting the pattern to the shape has to be conquered. As such little children cannot adapt a pattern with any degree of accuracy, it was necessary for the teacher to plan each basket. The children of the seventh grade were quite capable of working out many patterns to scale, and we now have on hand an abundance of good material. A burden has been lifted from the shoulders of the fourth-grade teachers and a friendly interest aroused among the children. The small rugs woven in the second grade have been sewed together by the older children to form large floor rugs of excellent design and color; and in many other ways the spirit of co-operation helps to make the work attractive. Our fifth and sixth grades are without hand-work at present, the wood-work having been dropped several years ago for lack of funds. We hope soon — very soon — to find something to fill this vacancy. In the seventh and eighth grades the bench-work and cooking have been reinstated.

One building in each of our four school districts is equipped with kitchen and shop, and the classes from other buildings come in turn. The work is at present optional, but the overflowing classes prove its popularity. Each shop has its special teacher; the supervisor of manual training directs the work of the grades as well as that of the four high schools.

In these high-school workshops such things happen as would make the "average citizen" marvel — beautiful chests and chairs, tables and tall clocks, and a hundred other things useful and ornamental.

Each completed object is the result of co-operation in the various departments. Designs are made in the drawing-room, wood-work done in the shop, and the article returned to the studio for decoration. Color schemes are most carefully selected from the large amount of suggestive material gathered by the

teacher. Designs are made from the pupil's own drawings or adapted from reproductions of good work. All this requires an endless collecting of photographs and clippings and magazines, and eternal vigilance on the part of the special teachers. For it is their constant aim that the work, though sometimes imperfect, shall always tend toward the best.

This continued effort to lift the standard of appreciation in the child-world must surely bring forth fruit in the future; and perhaps we may some day see the hideous, overdecorated stuff which now fills many of our stores give place to simple, dignified things. The day may be long in coming, but the dawn seems already near when we look back a decade. "Artistic" used to be a synonym for "expensive," as only imported fabrics gave the refined color and good design which the cultivated taste demanded. Now, money value has little to do with the choice, for our own manufacturers, feeling the trend of the market, have given us many things almost, if not quite, equal to the products of the older civilization. May we not hope that the efforts of the public-school "art director" have to a small extent helped in this development? We plant the seed and water it with faith; it may grow and bear fruit, even though we be not there to see. But it rests with us to see that the seed sown is capable of producing good fruit. The responsibility seems very great when we think of the thousands of homes represented by the children under our care, and note how readily these same children receive an impression, and how exactly they reflect the ideals of the teacher.

On the other hand, should it not give us hope and courage for the future to know that the best representatives of art in all its phases are each year becoming more and more interested in the public-school problem, and realizing that through this very army of children we must conquer and make a place for ourselves among the artistic nations of the world? That much progress has already been made is evidenced in no way more than by the kind of hand-work which is being introduced everywhere. No more flimsy paper articles without use or beauty; no more exercises in sewing or wood-work merely for the sake of the exercise. The inevitable question of the child, "What can we do with it?"

may be answered in a way entirely satisfactory to his practical soul. Any number of "exercises" may be mastered while putting them to legitimate use.

That this substitution of individual work for class work greatly increases the number of details which must be attended to by the teacher is to be regretted, but the gain to the pupil is very great.

There are many other opportunities, besides the making of articles, where the teacher may influence the taste of the student, at least in our city. It is the custom of outgoing classes in the high schools, eighth grades, and sometimes in seventh, to place a memorial in the building which they are leaving. Many times this takes the form of a picture, but frequently other decorative objects are selected — tables, bookcases, and in several instances tall clocks. In each case a committee from the class — usually accompanied by the teacher — makes a tour of the shops, and they have an experience which cannot but influence their future purchases for home. The dealers are finding them excellent judges — they know the "Mission," "Colonial," or "Stickley" styles, and the difference between varnish and hand finish. Recently a speaker on art appreciation made the suggestion that ugly schoolrooms might be responsible for the bad boy, or at least beautiful surroundings might unconsciously influence him for good. The audience laughed, but may there not be a deep truth buried there? Scientists are telling us wonderful things of the effect of color, for instance, upon different temperaments. Certainly a room with softly tinted walls, with a few good pictures and well-selected articles of furniture, would be more restful and conducive to study than some overdecorated or utterly barren rooms which we can all recall.

"Simplicity" and "honesty" are the two watchwords which lead the way to all beauty. They should be our guides in all things, but in nothing more than in the choice of hand-work which we put into our public schools. A simple article, well constructed, well made by the child's own hands, will give him a respect for honest workmanship to be gained in no other way — a respect much needed in all climes, but nowhere more than in this

country of ours, where machinery seems to be leaving the hand-worker far behind in the race.

Of course, it is understood that we do not expect to make artisans of all the school children, any more than we wish to make painters of them; but we do hope to help in the making of men and women who will appreciate the good things in the world about them — who will be able to discriminate between the good and bad, and in all ways lend their influence toward the uplifting of the world's standard.

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Minneapolis, Minn.

ART AND MANUAL TRAINING IN THE HIGH SCHOOL.

THE introduction of art and manual training into the high school is now an accomplished fact, and any school without both drawing and manual training is considered as one without a progressive tendency. The spirit of the age is one of progression, and whatever can be shown to be of advantage in the school system will readily find recognition. Possibly it may be a long time before a measure is adopted, but the very discussion of it is in itself a great benefit to the dissemination of knowledge concerning the subject.

What shall be introduced is still in many cases a matter of conjecture, and only by a careful study of existing conditions in the high school shall we be able to arrive at an approximate conclusion as to what is best.

The training of the powers of observation through the cultivation of the eye is of the utmost importance, from the standpoints of both utility and enjoyment. Drawing, in its various branches, is best calculated to promote this training, and we can hardly have too much of it. The correlation of studies at the present time makes it quite possible to introduce drawing in studies where once it would have seemed impracticable. The constant feeling of unrest in the mind of the American student makes it necessary for us to give more variety to our work than is needed for pupils of a more phlegmatic temperament, and the results from this have shown the benefit of such a course.

The study of the type-forms in their relations one to another is of the utmost importance for a groundwork upon which to base the future labors; but this type-study need not be made the cold, uninteresting subject which some still make it; for a subject which so lends itself to the creative and imaginative faculties as drawing may be made of great interest, and this will result in commendable work.

A subject which has not received its proper share of atten-

tion in high-school work is that of design; for the imagination is constantly exercised in this branch, and this work may also be made most advantageous in its correlation to other art work. The field for expression in this direction seems very large; the proper adaptation of ornament to its various uses opens up a vista which may be almost interminable. At the present time, when so much attention is given to craft work, it is a necessity to be able properly to adjust ornament and form, but many of our observations would lead us to believe that this is not studied as it should be. The proper attention to design would correct this. A great deal of work is now done in the various metals, which depends upon the design for its value, and frequently an otherwise attractive article is spoiled by a poor design. One who wishes to succeed in any sort of craft work must devote considerable attention to the proper disposition of ornament.

Color, too, is a most attractive, as well as necessary, department of drawing, which can be studied in so many and various ways. I find, however, that the general tendency in color-work is altogether too free, often resulting in a carelessness of execution which, except in the hands of an artist, is most injurious to good results. A free drawing need not be a careless one, but the average student in the high school does not make the proper distinction between sketchiness and laziness. The *care* bestowed in making a drawing is of itself educational, and it should receive due attention; not that a student should be required to do his work in a specified way, to the detriment of his individuality, but in whatever style he may choose to work, it must be carefully done. "The greatest art is to conceal art," and this can be acquired only by first learning how to be accurate. This accuracy will show just how far we may disclose our methods in the execution of a given work; and when we have acquired this knowledge, we shall know which parts require a sketchy appearance and which a finished one. In our color-work it makes little difference whether we use chalk, pastel, water color, etc.; for each has its advantages, and the study of color may be carried out in any medium that suits the teacher best. Imaginative color-work, except in the way of design, is not as good for the development of

the color-sense as still-life, if care is taken in the correct study of values.

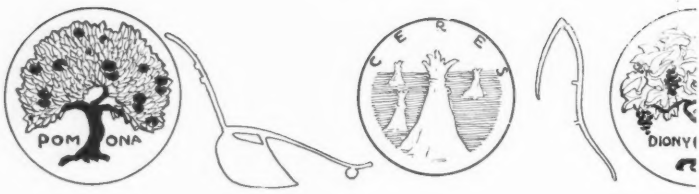
When we begin with values, we have opened a field of observation which is most interesting to the student, and one which constantly reveals to him the possibilities in the matter of observation. He begins to see what appears entirely new, and objects acquire additional interest in his eyes. The study of values should be carried on in different media, to get a correct perception of the many phases of the subject.

Throughout the entire training of the pupil, perspective should have been taught, but in a subtle way. It is not best, owing to the many impressions concerning the subject, to allow the pupil to have the idea that perspective is a difficult study. As a matter of fact, it is a simple one, when properly presented to the student. By the time the high school is reached, mechanical perspective should be introduced in correlation with constructive geometry. We are thus able to complete our knowledge of model-drawing, for, as an English writer has said, "it is impossible to draw models correctly without first having a knowledge of perspective, and equally impossible to have a correct knowledge of perspective without first understanding model drawing." Perspective is of much interest, and of course immensely important in all drawings of a pictorial nature, and should be given much more attention than has been devoted to it.

Whatever the teacher wishes to follow, whether it be a course of much freedom, or one of a more exact method, cultivation of *observation* must always dominate the instruction; for after all, observation is what we are aiming to cultivate. Facility in drawing is only a matter of practice.

FREDERICK NEWTON WILLIAMS.

THE UNIVERSITY HIGH SCHOOL,
Manual Training Department.



ART AT SCHOOL FESTIVALS.

In days past the festival has always been one of the chief factors in arousing the art impulse.

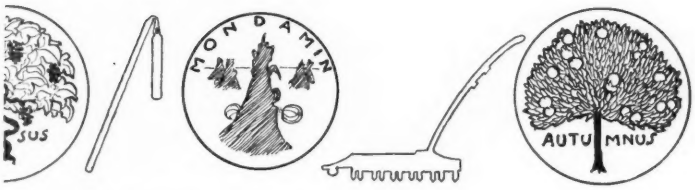
> It was not only that the festival gave new tasks to the constructive artist in the temporary apparatus and permanent monument, in the recording picture or glorifying statue, and in all the thousand forms of symbolic or decorative art invoked to aid; but it called the artist, so to say, into being, gave him breath and nurture, surrounded him with exquisite forms and glowing colors, and with everything that could quicken the activity of eye and hand. Under the forcing atmosphere of the festival the plant of art shot up apace.[1]

That the festival in school is a natural occasion for artistic activity seems therefore obvious. Here follows a statement of what has been done decoratively at two school festivals at the Ethical Culture School.

The Harvest Festival came at Thanksgiving time, and the exercises were given by the seventh grade. It consisted of three parts: (1) "The Call to the Harvest Feast" (pagan in character); (2) "Old English Harvest Home Celebration;" (3) "The Spirit of Harvest Home in America."

Some weeks beforehand, in considering the possibilities of decoration for the background of the stage, it was decided that the autumn deities might be suggested symbolically. The plan was discussed in the art lesson with the eighth grade. Careful consideration of the conditions to be met claimed first attention.

[1] G. Baldwin Brown, *The Fine Arts.*



The limited time and limited technical knowledge of the class were frankly recognized. The class was led to see the need of so planning the scheme that several could work, each on a separate part, and that those parts should fall into unity. A bold flat treatment, with simple masses of autumnal colors, seemed reasonable. The plan was sketched on the board. The aim of the teacher was so to guide the thinking of the pupils that they would naturally arrive at a reasonable, simple, and tasteful scheme. Having decided on the five circles and the symbols to be used, each pupil made a sketch of the one he chose. The best sketch of each symbol was selected, and the five pupils who had made the sketches worked out the final decorations. The size of each of the three larger circles was twenty-six inches in diameter; of the two smaller, twenty inches. They were spaced across the back of the stage as a frieze, against a dull green hanging. The material used for these decorations was strawboard, and the paint was opaque designers' color, applied in flat poster fashion. The tones used were green, red, yellow, purple, brown, and black for outlines. The implements were cut out of the strawboard by a sixth pupil, and left unpainted. Of course, this frieze was but one factor in the total effect of the stage during the festival. Actual sheaves of wheat, vegetables piled high on an altar (in the first scene), the autumnally colored costumes of the children — all lent their effect. These things were all considered in planning the color and treatment of the frieze which is here illustrated by an outline sketch.

Immediately after the Thanksgiving exercises, the festival committee turned attention to the Christmas program inspired by the suggestions of Mr. Chubb, a somewhat ambitious scheme

was undertaken in the high-school art class. The thought suggested was a Christmas processional of the ages — a suggestion of the universality of the Christmas celebration. Egyptians, Romans, Druids, shepherds and sages, mediæval and modern peoples, were to appear. The recurring torch and candle, as well as the star of Bethlehem, were to symbolize the festival of light.

The boys and girls entered into the plan with great interest. As in the other case, the problem was carefully considered as a whole. It was decided to treat the figures in silhouette. A very rough sketch was presented to the class, to indicate very vaguely the relation of the groups of figures to each other. Then each pupil chose the section that appealed to him most strongly. The compositions were then worked out carefully by the individual pupils just one-third the size of the final decoration. When completed, these sketches were squared off, and thus drawn up full size. The decoration was thirty inches high. The paper used was of a grayish green, while the figures were in a dark purple-gray. The effect was lightened by the pale yellow of the torch, candle, and cross form that indicated the star, and still further enlivened by a bright red border line, and red initials in the quotation.

As will be seen from the illustration, not all of the original thought was carried out. One or two of the pupils failed to complete their sections; but altogether the result was decorative, and, considering the lack of technical knowledge of some of the pupils, it was as satisfactory as could reasonably be expected.

From these problems pupils learn to think of decorative art in

a large way in relation to surroundings, and as embodying the spirit of an occasion. They also learn the proper subordination of the individual idea to the general effect. They see that individually their work attains success only as it takes its place in the whole scheme. This subordination of the individual to the whole does not, however, prevent each from exercising much freedom of choice and originality within his own portion of the design.

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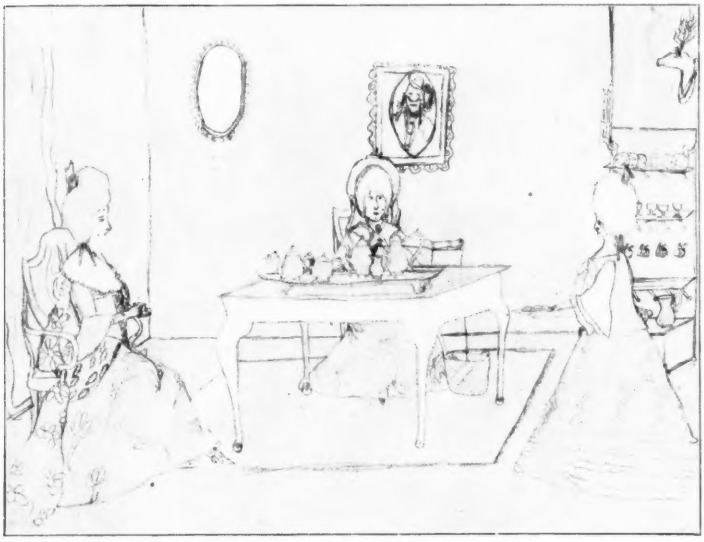
DRAWING AND PAINTING IN THE ELEMENTARY GRADES.

In addition to studying the relation of this work to other subjects in the school, it is the aim of the teacher of drawing and painting to find the best ways of developing technical skill and æsthetic power in this work. The age of the child, the motive for his work, his familiarity with the subject to be represented, his previous technical information, his habit of expressing himself in this manner, the pictures which he has to consult, the technical guidance from his teacher, and the appearance of his environment, are some of the influences affecting the choice of means for attaining the desired result.

Through the memory and imaginative drawings asked for, the teacher is able to correct certain errors which seem to be characteristic of the early work of all younger children and of some of the older. Many times the child must be closely questioned as to what he intended to show in his drawing, and he generally has a good explanation for his work. As he is guided by the teacher to notice what he can see from *one point of view*, his work changes its maplike character and becomes more and more the picture. Until he tried to make pictures there had been no reason for him carefully to study an object or a scene from one point of view. Through his attempts to draw he begins to realize this important limitation of this particular form of expression. As the artists say, he is "learning to see." It has been noted that many children show an unexpected advance in technical skill during the summer months, in which time they have done no regular drawing.

To the student of art history, and to those who have learned to value works of art for many different qualities, the work of the children often brings pleasure such as that given by early Italian paintings, and it seems but fair that the work of the children should be compared sympathetically with the work of those in the childhood of art. To help him to success in his chosen field is imperative.

In the second grade the seven-year-old children have been studying the life of the wandering shepherds, and they were told of camels bringing to these people many things which they needed. They were reminded of the rugs in the tents and the beautiful colors in which the wool was dyed — and these materials the camels brought. They had been dyeing and knew about such



A BOSTON TEA PARTY.—DOROTHY LLEWELYN.

necessary material. Then the children were asked to make pictures of the camels coming with their burdens. There were photographs and drawings of camels in the room, and after they started to draw they asked again and again to be allowed to look at the pictures of camels, because they wished to make their drawings better. The children were seeking information eagerly. The pictures were like magnets. The visible result of this close observation might be a rather shaky drawing, but because of that drawing the scrutiny of the photographs was intense. Of course, if it had been possible at the time, it would have been most interesting

for the children to see the live animal or the museum specimen, but after that the photograph was the best source of information. A large outline drawing of a camel was shown to them as being nearer to their stage in technique than the photograph. After this, when reference is made to the camels which come to the tent-dwellers from the outside world, these children will not have

THE BOSTON TEA PARTY.—EDWARD NATHAN.

a vague impression of what is being told to them, as they have mental images as strong as their young eyes and devoted attention could make them. The dictionary itself, which we think of as having to do with words and explanations in words, confesses to a weakness in giving us pictures of animals. Just so the children come to understand that all their explanation in words is not complete without the picture.

These children had drawn sheep, so that this was an opportunity to call attention to proportions. The camel has long legs; the sheep has short legs. Direction of line was pointed out by

BRADDOCK'S DEFEAT.—WILLIAM VAN HOESEN.

The picture by William is considered by him as a study for a more finished picture, and is not yet completed. After drawing many of the figures, it became necessary for him to think of the landscape background, and he had to find the month in which it happened, as the time of year would make such a difference in the appearance of the landscape. It was found that it took place in July. For a child to remember the year, but not the season in which the event occurred, is to reveal that the thinking has not been sufficiently pictorial. William's picture is an example of allowing the child to make the most of his art feeling at the time. Having in mind what people in general would think of the work, the temptation to the teacher would be to stop the composition after the first horse was drawn, and direct the child to a careful study of the proportions and characteristic lines of a horse. This would have led him away from the thoughts of the historic scene. As it was, he thought of point after point of the event, feeling the scene dramatically. Before recording each position he must have first acted it out in his mind. Here there are links with the literary, the dramatic, the historic.

referring to the steep lines of the side view of a camel's back, contrasted with the more nearly level lines of the side view of the

back of the sheep. With older children these could have been understood as proportions, and directions of lines related to imaginary horizontals and perpendiculars. The younger children were carrying the general shape in their minds, and then trying to express it by their drawings; and the simple references to long and short, steep and level, were the efforts made for their technical skill.

The work is not without its significance on æsthetic lines. It is perhaps not unreasonable to say that much of the development of æsthetic taste and appreciation of beauty is the result of the study of masterpieces. The first step is taken toward the study of masterpieces when there is felt a kinship in endeavor. Attempts at drawing and painting on the part of the children give them a sense of relationship to those who make pictures. They can take a few steps in analyzing a picture. Their tribute of attention to a picture has a value because of their knowledge of some of the problems involved.

The constructive work being done by the children at the time is of interest to the teacher of drawing. A woman, telling of her experience as a young student in a school which was rich in equipment for doing work in the studio and workshop, said that just as she became interested in one mode of expression, she was told to leave it, and she hastened to another. She seemed to look back with no pleasure in her work, owing to the unpleasant spirit of "Move on." At the time these different occupations were taken up independently — for their own sake. Unity of subject in the midst of many modes of expression seems the way to preserve calm. Having a general subject, the children can approach it in these various ways, thus receiving new impressions. The pictorial record should come at the time of great interest in the subject; and to say that this is delayed until the special teacher is present, to give advice, is to confess to an unfortunate state of affairs. The children, through the work which they have with special instruction, should gain power to be used independently in such cases. The habit of making paintings and drawings is extremely important. The difference in the attitude of the children toward the work is evident in a class. Children who are

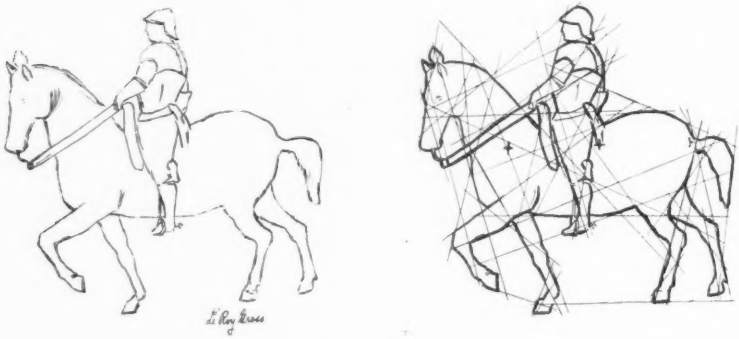
gifted, who grasp methods quickly, but who have not had the constant practice of year after year of such work, fail, compared with children less gifted, but in training.

It is perhaps not generally understood that making a drawing calls into play very simple thinking. There are various ways of making a drawing, similar results being achieved by different means. The methods of various artists differ widely. However, an artist probably belongs to one of two classes. The artist of one class has great power of visualization. He can call up a shape as a whole or in parts. As he looks at the canvas or paper upon which he is to work, he knows in which place each part of the drawing is to take its place. An artist of the second class, having little ability to call up distinct mental pictures, prefers to do his drawing from the object or model. The children in their drawing and painting show characteristics strong enough to place them in one class or the other. Of course, in the case of the artists and the children there is sometimes a combination of these methods in the carrying out of a single drawing. Also, the same child at different ages may prefer one way or another of doing it. In the case in which power of visualization is not depended upon, very simple thinking is necessary during the making of a drawing. Strong will-power, determination, patience, and an understanding and application of certain simple principles of drawing, will bring success. Most persons at the close of a day spent in drawing from objects, providing the mind has devoted itself intensely to the drawing, not allowing the undercurrent of irrelevant thought to be too strong, will feel vacant-minded, and will recognize how machinelike has been the steady repetitions of making judgments as to proportion, direction of line, relation of point to point.

It is seldom that the public is permitted to see drawings and paintings in the course of construction. The artist is apt to be bored by the questions of those who have not studied the art, and he is irritated by the usual expectation that the picture should look well at each stage of its production. We are accustomed to see the scaffoldings about buildings in course of erection, and know something of the growth of the work. The painter conceals his picture from the public until he has removed the scaffolding.

It is well known how highly artists and students prize the studies and unfinished work left by great artists. These often reveal the reasons for the master's supremacy.

We have here a drawing by a boy of thirteen years of age of the eighth grade. The grade made several trips to the Art Institute to study and make sketches of objects in the collections, and this drawing of Verrocchio's masterpiece was made at one of those times, and took forty minutes. It was done in pencil and was inked later, that it might be printed. A tracing of it accompanies it, this tracing having lines drawn upon it to give informa-



tion concerning some of the thoughts involved in its construction. It is in the nature of a thought-record. The crosses have to do with proportion. The length of the horse's head is taken as the unit of measurement. The crosses from left to right show the headlengths across the body in a horizontal line, beginning at the end of the nose. The crosses in the perpendicular line show the headlengths noted, for determining the height of the horse. The straight lines are those which determine the direction of lines. Each runs along part of a line of the drawing, and then, extending in both directions, *cuts through certain points* on other lines. Only part of the lines is given, but they suggest what was taking place in the boy's mind for those forty minutes. If an absolutely accurate drawing were made of the statue, each line of the drawing, if extended in both directions, would cut through exactly the same corresponding points that a ruler would appear to hit if

held up and allowed to run along the line and extending in both directions. It should be noted that a continuous line, when it changes its direction, must be treated as a new problem. Curved lines must depend upon visualization.

When the children become dissatisfied with their drawings based entirely upon visualization, the only hope for their work lies in their ability to grasp, and determination to carry out these principles. They must become skilful also in making judgments as to the value of the angle which the straight lines in the object form with an imaginary perpendicular or horizontal.

DRAWING FROM LIFE.

In regard to color, there is much in the thinking that becomes automatic. Most color which is seen does not exist separately in the color-box, and there must be a combination of colors made in order to represent it in the painting. There must first be synthesis of color; then, when a color is met which is recognized as being like the one produced by a certain combination of colors, the analysis will be correct in proportion to the accuracy of the memory of the synthesis. We see at this point why the act of combining colors on the palette comes more and more into the realm of the automatic. The brush of the artist goes from color to color, making a combination in response to a color seen, as the fingers of a musician seek the piano keys at the sight of the written music. As the painter studies his palette and its combinations, his ability to perceive color becomes stronger. At first it would seem as if this automatic response to color would simplify matters to such an extent that it could handle the entire problem of color. On the contrary, the painter sees new color until he feels that life is too short for its adequate recognition. It may be understood through this why painters feel that they must keep in practice in

using color, just as the musician must keep up his technique. It is needless to say that there are some painters whose chief concern is in regard to local coloring, and who are content to stop when the obvious is expressed.

In considering the matter we find that the judgments to be made and recorded in a drawing are simple; they deal with new relations in each case. It involves each time simple but *new* thinking. Color is more fixed, and hence can be coped with, by thinking, which gradually takes its place in the regions of automatic response.

In the ever-growing conviction of the tremendous power of drawing and painting as a lever in education, there has been some neglect of their relation to æsthetic enjoyment. The groups of wax figures in the Field Museum, arranged as if engaged in various occupations, convey much information to us. Certainly they cannot be said to give rise to æsthetic enjoyment, as does the Verrocchio Colleoni. There is danger that in the hearty appreciation of its power in dealing with an immediate educational end the more distant goal, the development of æsthetic feeling, be ignored. One of the simplest ways of working toward the æsthetic end, at a time when the summing up of information seems the sole object of the drawing, is to ask the pupil to place his drawing or painting within a rectangle of his own drawing. By doing so, he has to consider space relations and has an opportunity to give expression to his æsthetic feeling.

There is work which demands a great amount of selection on the part of the creator, owing to the limitations inherent in the materials to be used. In the group of pictorial arts, a mural decoration, through having to keep its place as a part of the architecture, and the water-color prints, through the limitations of the wooden blocks, take rank in dignity above other, more realistic, work.

The artist who sums up many facts by a few modelings with his brush makes an appeal to the person viewing the picture to supply the facts not recorded, and thus understand the intention. It is really a tribute to the *connoisseur* when the artist presents for his inspection a work of art in which much is suggested rather

than carried out, as it gives the art lover a share in the intellectual pleasure of creation, as he himself is thus called upon to complete the work of art by a reference to his own impressions of nature.

In view of these facts, when the æsthetic side of the child's development is to be considered, it seems good to encourage, so far as possible, the making of designs, and the *embodiment* of them in such products as textiles, pottery, metal-work, and wood-work.

To stimulate the perception of beauty, the children should be taken to art museums. They should observe, not merely pictures and statues, but examples of applied design. After seeing good examples of architecture, furniture, textiles, metal-work, and bookbinding, they should learn that the design in each case was probably first embodied in a drawing or piece of modeling. They will thus be more able to understand the importance of drawing and painting in its relation to the manipulated products of the world. They will perhaps gain some knowledge of what it may mean some day to them, if they are to have anything to do with making, or selling, or owning such constructive work of mankind. They will learn that drawing and painting have not alone to do with recording the appearance of what is already in the world, but is one of the first steps in expression of what is to come into the world through man's rearrangement of material. Having seen architects' plans, drawings for furniture, for machinery, they will be in possession of the fact that drawing and painting is a universal language, through which a man can make explanations to his fellow-men.

In the schoolroom care should be taken that the children be not weary of pictures. Let the illustrations and drawings be available, but not in evidence at times when their significance is gone. Pictures have not the advantages of covers, like books. To many sensitive minds the knowledge that there are so many pictures in the world is distressing. In the case of pictures, let one speak at a time. We should guard against permanent decorations in the room, or at least be extremely careful in their selection. Pictures with figures in them are apt to appear monotonous because of the figures' arrested action. Landscapes are

less monotonous; and casts in the round are better still, owing to the different points of view possible because of the three dimensions. The changing light also helps to modify their appearance. A few beautiful designs rich in color, or well-selected textiles — even small scraps simply framed — furnish in a schoolroom much-needed color-food. Modern life in the city is so poor in color that we must have such things about to remind us that such hues exist. Familiarity with color thus gained helps in the recognition of it in nature.

I come now to the inevitable *need*. To meet this need, there would have to be such an expenditure of time and money; such co-operation of educators, scientists, artists, photographers, and publishers; such interest on the part of all our universities, that it would seem as if it would have to be handled by our government. Since educators have seen the wisdom of reinforcing written or oral description by a display of pictures on the subject, there have been constantly growing collections of pictures in schools in connection with the library. Under the most favorable circumstances we have a well-classified set of pictures, quickly available. Looking at a set of pictures bearing on one subject, we find large pictures, small pictures, photographs colored and uncolored, wood engravings, steel engravings, etchings, photo-engravings and pictures in half-tone. We find work by good artists, work by poor artists, pictures reproduced from oil paintings, water-colors, pen-and-ink and wash drawings. Some have descriptions, others none. The best has been done under the circumstances, and, compared to the rude woodcuts of the ancestral primer, the well-illustrated text-books and these mounted pictures are marvelous riches. However, there is the ideal. Let authorities on their various subjects, and the educators knowing the needs of the children, select typical photographs or drawings. Let these be redrawn by able artists, on a large scale. These pictures should be criticised by the authority and the educator, to see that the points have been shown in the drawing. Then the authority should write a brief description explaining the points, in such a way that it will be hard to misinterpret. Other countries have been amazed at the way in which we have allowed

foreign nations to secure the masterpieces of our best artists; at the same time they have praised our leading magazines for the high standard of the art work there maintained. We have the artists trained to do this work; we have here publishers of great enterprise; we have educators appreciating the information that — after the real thing — only the picture can give. If the magazines would permit the work of Howard Pyle alone to be redrawn on a large scale, there would come into existence a fine group, upon our early history. It is needless to point out to teachers the various subjects which could thus be enriched. The whole class giving its attention to the large picture is much more desirable than passing about smaller pictures. For those whose days in school are unfortunately few, this gift of the highest authorities to the elementary school would be of great value. The pictures need not be limited to the strictly school subjects, but provide bypaths in art and science for the minds in school having a special bent. Vast museum space would have to be owned in order to contain the objects which can be shown upon a piece of paper. We need these windows into the world in our schoolroom. We should see to it that our schoolrooms are not prisons. Our universities can well spare time for this mission of giving some of their best to our children.

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THE SOCIAL NEED FOR ARTS AND CRAFTS IN EDUCATION.

THAT there is a social need for the arts and crafts in education is a foregone conclusion to one who works along decorative lines, especially in those forms of decoration which beautify the home. Since the first home was made in our country, whether an Indian tepee or a log hut, there has always been the desire to decorate the belongings of that abode in some manner. The endeavor to make that which is the dearest place on earth worthy of the name of home is one of the best traits of mankind. With the natural impulse in this direction, what could be a finer starting-point in the education of the individual than the occupations of the home? But what have we done, and what are the results?

We have been through two epochs in the development of the American home, and are now in a state of transition, which we believe will lead to better things.

1. After the hardships of pioneer life had passed, in the colonial days, our forefathers began furnishing comfortable homes, and there came across the sea many beautiful originals, which today we can study in old New England and in the South. Many of these pieces of furniture were the handwork of master-craftsmen in the Old World. Living was on a fine, simple plane, and the homes, in their classic lines, with the few treasures in old plate, furniture, and glass, had an air of refinement which charms to this day.

2. During the second epoch the original models were copied by cabinet-makers of the time, and gradual changes in form are noticed. As the demand increased, both quality and workmanship deteriorated, until we had a new furniture evolved, wholly American and not a trace of beauty in it. We opened the western forests, and black walnut became popular in furniture — a wood beautiful in itself, but so treated by color and mutilated in design that it was past recognition. From this we merged into the treat-

ment of oak, in antique and sixteenth-century finishes, worse in color and finish than all preceding it. By this steady output of bad things we are at last face to face with this fact that our homes have been furnished for us with the products from factories where honesty in construction and beauty of line had been sacrificed in the effort to make thousands of a salable type. We begin to see that, instead of the spirit of the home going forth and beautifying that which would return to the home, we have allowed the commercial thought to come in and form the objects of the home.

Many who desire better things have brought about a colonial revival. Have they gone back to the spirit of those days? or do they limit themselves to things colonial because they know that the old pieces in grandmother's garret were called fine by a connoisseur?

Others have hoped to avoid mistakes by following periods in decoration, but, in the general lack of knowledge and the difficulty in procuring true reproductions, Louis XV., Vernis Martin, Boulle, and straight-lined oak may be found in one room.

Another class, with money unlimited, have become collectors of everything: carved wells from Italy, mummies from Egypt, embroideries from Algiers, furniture from every land; and all mixed together in a house of composite architecture. What is the effect? Naturally one of confusion.

There is also the group of wholly modern spirits who, casting aside the past and its traditions, will have nothing that is not original, and by original they mean startling.

The commercial world, to meet these demands, has turned out by the thousands high-boys and low-boys, winged chairs and worktables, antique Italian marbles and Nouveau art creations. These have been well made or poorly made, according to the price. For those who demand colonial lines all must be in mahogany, until the inference abroad is that Americans use mahogany only in furniture.

The walls of our houses have been covered with pictures of all sizes, schools, and colors, until no space is left. If all of these were choice in subject or artistic in quality, there might be some excuse for this display. But walls crowded in this manner are

rarely the collections of those who know and love the individual bits. When our people know what are some of the qualities necessary to the making of a great painting or etching, we shall have pictures on our walls selected with finer taste. We may not be able to own the originals, but out of the hundreds of reproductions we shall know how to select those that are choice. In the majority of cases this covering of pictures has been over a wall so aggressive in pattern or strong in color that each vied to outdo the other. In such houses you will find ornaments in as great profusion as are the pictures on the walls. A few good pieces stray into the mass of insignificant objects. Thus, in our effort to decorate, our houses are filled with unrelated materials. We have this helpful thought from Charles Wagner:

> Through a too common illusion, simplicity and beauty are considered as rivals. But simple is not synonymous with ugly, any more than sumptuous, stylish, and costly are synonymous with beautiful. . . . . Wealth coupled with bad taste sometimes makes us regret that so much money is in circulation to provoke the creation of such a prodigality of horrors. . . . . Rarely is it given us to contemplate in line, form, or color that simplicity allied to perfection which commands the eyes as evidence does the mind. We need to be rebaptized in the ideal purity of immortal beauty which puts its seal on the master-pieces; one shaft of its radiance is more than all our pompous exhibitions.

This overproduction of all things has had two effects: First, because of their cheapness, all could buy, and the general public accepted the things offered. If beauty of line or color or texture has never been brought to one; if honesty of construction has never been considered; if the right adaptation of form to material has passed unnoticed, what can be expected of both producer and purchaser? If better things are wanted by the masses — not necessarily more expensive, but something that will be fine and chaste in design — then the public must become appreciative of good things. The lack of appreciation has been most discouraging to the artisan, for ignorance has placed his products in competition with those of the machine. Discrimination does not come with money, but is acquired by association with beautiful objects and by close study of choice ones, whether furniture,

ornaments, pictures, or buildings. What we need for the people is some means of general culture along art lines. When the great uplifting influence of quiet, refined surroundings is felt, then the demand for beauty will find the artisan who can express in material a beautiful thought. This does not mean that all are to become designers or specialists, but only to know beauty when it is seen; to ask of the commercial world fabrics good in design and color, china simple in form and less decorated, furniture fine in lines, and papers for our walls that are backgrounds for pictures and not a support to the wall. If we ask these qualities of the producer, we shall find that, instead of turning out commonplace objects, there will be a design well considered before the machine does its part. Because of the cost in hand-made articles, only the few can possess them. But it is not necessary that the man and the machine shall be each a counterpart of the other.

We have worked so long in a mechanical way that the old-time craftsman who could express himself freely in his material has almost passed away. The mechanic has almost forgotten that art exists for him, and the artist does not affiliate with the mechanic. But here and there one has been found in our midst who lives for the work of his hands, who finds life has a broader outlook because of the beauty which he can create for others. When a discriminating public recognizes the difference in quality between the labor of the mechanic and that of the artisan, then there will be a truer estimate placed upon the ability and value of the artisan. One great social gain, if all could have hand-work as a part of their education, would be the development of mutual respect. The visible expression of an idea in solid form is a more convincing test of equality in ability than the written word. The quality of the creative thought and the directness of the expression through the material are both there to be seen. No more wholesome experience, morally and socially, could come to a large proportion of our people than actually to make something with their hands.

William Morris, with his enthusiasm for the many forms of crafts and his efforts to bring them to a practical issue, certainly has a lessen of value for us. Those brave spirits, who taught and

worked among their students for the spread of a better standard in the arts and crafts, have been pioneers in their line, but the leaven is beginning to work. Here and there groups of craftsmen are producing carefully wrought articles, and a market has been found for their things.

Our schools introduced manual training. At first it was merely a series of mechanical exercises, but within a few years a broader scope has been given to the work by its correlation with art and other studies. In the kindergarten came the natural expression in family needs for the hand-work; and if this passes on to the later work in education, we shall have by the combined efforts of our educators, in art and manual training, a public that will accept only those things which will be a credit to its city and its homes. Such training gives the individual a different basis from which to work and a more intelligent interest in the various occupations of life. With a sympathetic public, whose first consideration is not the commercial one, the profession of the artist or the trade of the artisan will be looked upon as a necessity and not as a luxury. Now that we begin to see wherein our life is incomplete, there is already one element of danger in our being too eager to take up the idea of decoration and lose the spirit of the movement, which is rather to simplify than to complicate conditions.

Home-making today is a more difficult problem in our country than it was fifty years ago. The home, with its ever-widening influence in the social and business world, gives the women of our land a field for labor which demands the best qualities of mind and heart trained in the finest manner. With such women actively interested, we shall have homes which are not furnished to follow a fad, but are the embodiment in every detail of a fine conception of life expressed in a harmonious manner.

Those who are in the commercial world look to those who are the educators to give to the young such broad training that they will look upon beauty of environment, whether in the tenement of the poor, in the public-school building, in city streets, in commercial products, or in their personal surroundings, as an essential part of right living.

One who is greatly interested in the spread of beauty says:

> God hath appointed to them [our students] the task of diffusing the beautiful in American society. . . . . Great is the influence of the merchants and the inventors and the editors. But who shall say that this new enthusiasm for the beautiful with which God has baptized American society is not to do quite as much for the influence of happiness and culture? . . . . The distribution of the beautiful in daily life is an incitement toward beautiful thoughts and a beautiful character, and a barrier against ugliness of mind and deformity of morals.

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THE EDUCATIONAL SIDE OF THE PARENTS' ASSOCIATION OF THE LABORATORY SCHOOL.

FROM A PARENT'S POINT OF VIEW.

THE Parents' Association of the Laboratory (Dewey) School differed from most other parents' associations in that the incentive for its organization as well as its development came almost entirely from the parents. The majority of parents' associations, although perhaps nominally formed by the parents, are in reality the result of the efforts of the teachers to bring the parents into closer relationship to the school and to each other, and are usually carried on largely by the teachers. This, at the outset, I believe, lessens the value of the work of a parents' association; the parents, merely invited guests, as it were, to the meetings of the association, become listeners rather than observers and co-workers. The work of the Parents' Association of the Laboratory School was, I believe, unique in this respect, even in this age of parents' associations.

During the first year of the school the parents were occasionally invited to come together to discuss subjects related to the home and the school, and at the beginning of the second year felt the need of formally organizing a parents' association. The income from the tuition of such a school was naturally far below the cost of maintaining it; there was need for the parents from the start to band themselves together for the support of the school which they so much desired for their children. Outside of this financial need, the main object of the association was an educational one, as its early name indicates, "The Elementary Education Club."

In such a school, where many of the ideas and methods were radically opposed to the old and familiar ones, the parents especially felt the need of becoming correctly acquainted with these ideas, of knowing the why and wherefore for each change, so as not only to keep in touch with the work of their own children, but

to be able to correct misconceptions formed in regard to the school by the outside world. As a by-law itself stated: "The objects of this association are to promote in general the interests of elementary education by discussing theories and their practical applications, and especially to confer and co-operate in advancing the work of the Laboratory School of the University of Chicago."

Organized by the parents, and supported and maintained by the parents, it was truly a parents' association. The teachers generally were not members. While there was nothing in the by-law regarding membership to prevent a teacher from becoming a member, as it stated that "all parents and others interested in the work shall be eligible to membership," the teachers were more like honorary members, not being expected to pay the annual dues, but always being invited by card to each meeting and urged to take part in the discussions.

The program for the meetings was arranged by the executive committee, composed of the officers and the chairmen of the different committees. The subjects were presented either by outside specialists, whose opinions would be of especial value, by the teacher or teachers of the study under discussion, or by the parents themselves from the parents' point of view.

Parents who are interested in the mental welfare of their children are necessarily severe critics. Of course, from a prejudiced or narrow-minded parent this criticism would be an interference to progress, but from a liberal and unbiased parent kindly criticism, or suggestion rather, might become invaluable in the development of a system of education along psychological lines.

A teacher is with the child only a part of each day, and always when the child is under more restraint than during those hours in the home when the child feels full freedom and is wholly himself. The parent, through its effect on the child, can often see the influence of some method, when the teacher himself is oblivious to it. Thus a conference of parents and teachers for free discussion of methods and results is indispensable to the best working out of an educational system; and such conferences were the meetings of the Parents' Association of the Laboratory School—

conferences for the discussion of educational problems in which the parents were individually interested. The subjects of some of these discussions show the nature of the work done: "The Question of Reading;" "Why Children Should or Should Not Learn to Read at an Early Age;" Some Problems in Modern Education;" "The Physical Life of the Child;" "The Purpose of Outdoor Excursions;" "How to Simplify the Lives of the Children;" "The Value of the Study of Literature; etc.

The transfer of "the three R's" from a position of primary importance to a secondary one could not be made without many struggles; the familiar arguments must be gone over, the parents must be reconciled and educated to their lack of true values. Perhaps the most difficult of these struggles, and the one *en évidence* at nearly every meeting, concerned itself with the question of reading. To a parent who himself learned to read at five years of age it seemed unpardonable that his child had not mastered the art at eight or nine years. Such a parent, coming to a conference full of protest, would hear testimonies of other parents whose opinions he valued. This would make him stop to think and consider. He would hear one parent regret that his older boy had learned to read so young, as he was spending most of his time in reading books not worth the reading; while another parent would claim that the child who learned to read later understood so much better what he read than the ones who read younger; and finally a teacher would testify that in a particular group the children who read the least were by far the best thinkers with whom he had to work. Surely here was encouragement for the anxious parent. The problems of the other two R's were discussed in the same way, as well as the value to the child of the progressive method of history study and more hand-work.

In a word, the parents sought to know what the school was doing and why it was doing it. As the meetings of the association were held but once a month, to make the work more effective and intimate one of the standing committees was an educational one, the duty of which was "to direct the educational interests of the association, particularly in the study of the educational principles of the school, and of the ways in which the association

can assist in carrying them out." To this committee the parents came with their criticisms and suggestions, and the committee, in quiet consultations with the teachers, was often able to correct a bad habit unconsciously formed in a teacher; or, by revealing a teacher's plan to the parent, remove his objections and reconcile him to the particular method in question.

Thus, from such counsels need was felt that the parents must in some way become better acquainted with the real purposes of the school, and, through the great kindness of Mr. Dewey, Mrs. Young, and Mr. Tufts, for three consecutive years a class was formed, open to all members of the association, in which the principles of the school were taught, and an opportunity was given in the discussions at the close of the class for the asking and answering of questions.

The main value, then, of the educational work of this Parents' Association was that of educating the parent in the principles of the school, thus bringing him necessarily into closer touch with the school, and, above all, by a greater sympathy between parents and teachers, making it possible to bring the school life of the child into the home, and the home life into the school, that the two might be welded into a compact and unified whole.

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BOOK REVIEWS.

The Tree Dwellers. By KATHARINE E. DOPP, the University of Chicago, Extension Department. Chicago: Rand, McNally & Co., 1903. Pp. 158.

THE best interpretation of this book must be read in the author's preface and the twenty-six pages of "Suggestions to Teachers" at the end of the book. These pages embody a message to the elementary teacher destined to be far-reaching in results. It is a message that *will be* heard and gradually heeded. The best time for all of us to hear and to heed is now. The means are at hand. *The Tree Dwellers* is not quite the first voicing of the author's message, but is, if we mistake not, the first of a *series* that is to be.

The Tree Dwellers is a study, or a series of studies, of the "long ago" turned into child's literature in a series of thirty-three stories, making 130 pages of reading matter. Its place as literature is with Waterloo's *Story of Ab*, Jack London's *The Call of the Wild*, Seton's *Lobo, Rag and Vixen*, and Kipling's *Jungle Books*. It is the story of the "wild" itself, peopled by wild men and wild animals. It is the story of man without fire, clothing, and shelter. It is not a *Robinson Crusoe's* make-believe primitive condition of man, but the real story of the real primitive man. Hence this book is no myth, no legend, no fable. Romance, maybe, but authentic. The author is a University of Chicago Ph.D., which means, according to Dr. Harper, that she has done original work.

These stories are written, so the author tells us, for the child six and one-half and seven years of age (we wonder if Dr. Dewey will permit it to be read till the next year). We know one boy, eight years old, who has read the book with absorbing interest. He had read it sooner, had it been published in season. This boy now understands the "call of the wild" as he could not before. He has lived the life with the "wild" for his environment in the *Tree Dwellers*.

Frederick Harrison, in *Meaning of History*, cites as the first teachers of the human race the men who first clothed themselves, provided shelter for their offspring, separated themselves from the herd, and ceased to be filthy. The teaching these men did touches our civilization of today at every point. But what concerns us here is that it was for the child the first shelter was provided, that it was for the child the first step toward civilization was taken. The link that binds the childhood of today with the age of primitive man need not be far to seek.

"The Industrial and Social History Series" by the author, Dr. Dopp, will tell in language that the children can read, when they have learned to read, by learning how to read, the story of primitive man. Why the series is "industrial" the author's message makes perfectly clear. Profane hands can only mar the message. One who has seen a child grow up in a sand pile will readily understand. The "Things to Do" in connection with each story in the *Tree Dwellers* amply justify this part of the title. The "social" has been hinted at. The child in reading the story lives the life.

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The Rational Elementary Arithmetic. By. H. H. BELFIELD AND SARAH C. BROOKS. Pp. viii, 268. *The Rational Grammar School Arthmetic.* By GEO. W. MYERS AND SARAH C. BROOKS. Pp. viii, 405. Chicago: Scott, Foresman & Co., 1903.

ONE must have a pretty good reason for putting a new arithmetic upon the already overcrowded text-book market. In this two-book series the authors have attempted to touch the real in the life of the pupil and so anticipate his needs, and to develop the subject in a progressive manner so as to adapt it to the child's unfolding powers. An effort has been made to put into effect the recommendations of the Committees of Ten and Fifteen, and to arrange the subject-matter in harmony with the latest and best theories.

The making of a helpful and usable text-book in number, preceding the grammar grades, is not an easy task. Of all the books of this character on the market, those that are really of some value are few in number. The first book of this series is a clear, straightforward development of the subject. The preface gives an intelligent understanding of the book, and the introduction clearly sets forth the essential points in the teaching of it. The idea that the child should do the thinking, form the combinations, work out the tables, construct the figures by means of concrete material, is of course the right one, but in ordinary practice the teacher does the most of it. The work in this book is arranged in such a way that the child can really do these things. There are other commendable features, such as drawing to scale and good drill exercises. In these days we pay so much attention to the development of a lesson that we are led to minimize the value of the drill. The fundamental combinations should be made automatic.

The second book of the series is very suggestive and thoughtful, being rich in materials and problems drawn from a wide area.

Arithmetic, constructive geometry, and algebra are correlated in a very satisfactory manner, and the book is adapted to the needs of pupils who expect to go through high school, as well as to those who are compelled to leave school at the end of the eighth year. It is intensely practical and deals with almost every problem in one's environment. While it is a radical departure from the ordinary grammar-school text, yet it is none the less workable. As in the first book, emphasis is put upon what the *pupil* can do in estimating and measuring magnitudes. Much of the material in the book has inherent interest and value, and is not used simply for the sake of illustration. There is no good reason why informal algebra should not be used to a greater extent in grammar-school arithmetic, and it is gratifying to note that algebra is employed advantageously here. The book has been written with a mathematical discrimination that is accurate, and with a knowledge of pedagogy that justly entitles the authors to the use of the word "rational."

The series is an excellent one and a real contribution to the literature of the subject.

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BOOKS RECEIVED.

Education as Adjustment: Educational Theory Viewed in the Light of Contemporary Thought. By M. V. O'SHEA. With full Bibliography and Index. New York: Longmans, Green & Co., 1903. Pp. xiv, 317, crown 8vo. $1.50.

The purpose of this volume, as the title indicates, is to discuss fundamental problems of education in the light of contemporary scientific thought.

Everyday English. By JEAN SHERWOOD RANKIN. Boston and New York: Educational Publishing Co., 1903. Book I, "For Intermediate Grades;" pp. 240; $0.50. Book II, "For Grammar Grades; pp. 340; $0.60.

A text-book in language recognizing and founded upon the Herbartian doctrine of interest, providing material suitable for the child's apperception, and banishing from intermediate grades the valueless jugglery of a suppositious "grammar" superimposed upon English through false analogy with Latin syntax and inflection.

The Winnebagoes: County Superintendent's Report of the Forward Educational Movement in the Rural Schools of Winnebagoe County. By O. J. KERN. Rockford, Ill., 1903.

Improvement of teaching force, the library movement, indoor and outdoor art, school gardening, boys' and girls' clubs, agriculture, consolidation of schools in the county, are some of the phases dealt with.

Outlines of Greek History. By WILLIAM C. MOREY. With Maps and Illustrations. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 378, 12mo; cloth, $1.

The present volume is designed to form, with the same author's *Outlines of Roman History*, a complete elementary course in ancient history.

A New School Management. By LEVI SEELY. New York: Hinds & Noble, 1903. Pp. 329, 12mo; cloth. $1.25.

Gateway Series of English Texts. General Editor, HENRY VAN DYKE. New York, Cincinnati, and Chicago: American Book Co., 1903. 16mo; cloth. Each, $0.35.

Macaulay's Essay on Milton. Edited by EDWARD LEEDS GULICK. With Portrait of Macaulay. Pp. 160.

Carlyle's Essay on Burns. Edited by EDWARD MIMS. With Portrait of Carlyle. Pp. 160.

Shakespeare's Merchant of Venice. Edited by FELIX E. SCHELLING. With Portrait of Shakespeare. Pp. 186.

These constitute the first three volumes issued in this new series, which will include all the college-entrance requirements in English.

Elementary Plane Geometry. By JAMES MCMAHON. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 368, 12mo; half-leather. $0.90.

This is the first volume to be published of the secondary-school books of the well-known "Modern (Cornell) Mathematical Series." It carries out the spirit of the suggestions made by the Committee on Secondary School Studies appointed by the National Educational Association.

Homeric Stories: For Young Readers. By FREDERIC ALDIN HALL. New York, Cincinnati, and Chicago; American Book Co., 1903. Pp. 200, 12mo, cloth. $0.40.

In this book the pure and highly imaginative tales of Homer are adapted for elementary reading and presented as a connected narrative. It is profusely illustrated, largely from the works of celebrated painters and sculptors. It is the most recent addition to the well-known series of "Eclectic School Readings," and is especially intended for use in the sixth and seventh grades.

Merchant of Venice. Edited by WILLIAM J. ROLFE. New Edition. With Illustrations. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 236, 16mo; cloth. $0.56.

Treasure Island. By ROBERT LOUIS STEVENSON. Edited for the "Canterbury Classics" by THEDA GILDEMEISTER. Illustrated by G. C. WIDNEY. Chicago and New York; Rand, McNally & Co., 1903. Pp. 328, 12mo; cloth. $0.40.

Liberal Christianity in the United States. By SAMUEL A. ELIOT. Boston: American Unitarian Association, 1903. Pp. 20.

Stories of the Ancient Greeks. By CHARLES D. SHAW. Boston and Chicago: Ginn & Co., 1903. Pp. 264, 12mo; cloth. $0.70. *net.*

This collection of stories of the ancient Greeks is intended for supplementary reading, and may be used profitably as early as the third year. It includes many of the charming tales of the Greek mythology retold in a manner suitable for young people. The second part of the volume deals more particularly with Greek history.

A First Book in Business Methods. By W. P. TELLER AND H. E. BROWN. Chicago and New York: Rand, McNally & Co., 1903. Pp. 272, 12mo; cloth. $0.75.

Money, Banking, and Finance. By ALBERT S. BOLLES. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 336, 12mo; cloth. $1.25.

Field and Laboratory Exercises in Physical Geography. By JAMES F. CHAMBERLAIN. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 128, small 4to; paper. $0.50.

This is a series of laboratory and field exercises designed to lead the pupil to interpret the geographical forms and processes about him, and to give him a practical knowledge of their principles. Each exercise is preceded by a list of necessary materials, which are easily obtainable. An important feature of the

book is the plan for studying the geographical distribution of various phenomena, and plotting the data on outline maps of the United States and of the world which are inserted. The manual is adapted for use with any text-book on physical geography, and will form a valuable adjunct for practical work.

General Zoölogy — Practical, Systematic, and Comparative. By C. WRIGHT DODGE. With Illustrations. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 512, 12mo; cloth. $1.80.

This book for high schools and for undergraduate work in colleges presents the established facts and principles of zoölogy clearly and in a manner somewhat different from that of other manuals.

Monsanto and Languellier's Practical Course in Spanish. Revised by FREEMAN M. JOSSELYN, JR. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 398, 12mo; half-leather. $1.25.

Galdós's Doña Perfecta. Edited by EDWIN SEELYE LEWIS. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 377, 12mo; cloth. $1.

Alarcon's El Niño de la Bola. Edited by RUDOLPH SCHWILL. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 278, 12mo; cloth. $0.90.

Fifty Fables by La Fontaine. Edited by KENNETH MCKENZIE. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 127, 12mo; cloth. $0.40.

Chateaubriand's Les Aventures du dernier Abencerage. Edited by JAMES D. BRUNER. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 96, 12mo; cloth. $0.30.

Mérimée's Colomba. Edited by HIRAM PARKER WILLIAMSON. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 220, 12mo; cloth. $0.40.

German Composition. By B. MACK DRESDEN. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 68, 12mo; cloth. $0.40.

The selections for translation into German are carefully graded. Besides the exercises, the book includes a brief review of the most important laws of German grammar and syntax, and a vocabulary.

Bunte Geschichten für Anfänger: An Elementary Reader. By ERNA M. STOLTZE. With Illustrations. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp. 98, 12mo; cloth. $0.30.

The stories in this book for beginners are simple in their phraseology and well suited for children's reading. They consist of fables and anecdotes which are adapted for conversation exercises to follow the reading and translation. The matter is carefully graded.

Fouqué's Undine. Edited by J. HENRY SENGER. New York, Cincinnati, and Chicago: American Book Co., 1903. Pp.174, 12mo; cloth. $0.50.